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# KISS

## face to face

Metal Legends Begin First Unmasked Tour Of America

Authenticolor

by Andy Secher

**P**aul Stanley strolled into the backstage area of Madison Square Garden an hour before the start of Robert Plant's sold-out show. Dressed in a shocking pink suit, with a pair of leopard-skin boots highlighting his attire, Stanley was the epitome of a rock and roll star. As he stood in the Garden's back alleyway, conversing with fellow rocker Billy Squier, a young female fan rushed up to him and gasped, "Aren't you him?" Before Paul could even muster an answer, the lady had planted a kiss firmly on his lips. "It's so nice to be able to recognize you," she blurted out before disappearing back into the milling throng. "That's one of the side benefits of taking the makeup off," Paul explained later with a sly smile. "I'm amazed by the number of people who say that they really didn't recognize us before — I thought *everyone* knew what we really looked like. It's been kind of strange for me to walk down the street and realize that I don't have to worry about someone taking my picture without the makeup. I can finally relax about that. Now we can just concentrate on making the best music we can."

Despite Paul's apparent pleasure with Kiss' new makeup-free image, it's been hard for the band's long-time supporters to accept their idols' decision to cast aside their trademark. "I still can't believe they did it," one New York fan said. "The makeup was one thing that I thought would last forever. Kiss just isn't Kiss when they look like everyone else." Another decade-long

supporter added, "Now they're just another hard rock band. They're still the best band around, but without the look, they've lost a lot. I don't know how many new fans they'll pick up now."

While guitarist Stanley, bassist Gene Simmons, guitarist Vinnie Vincent and drummer Eric Carr are aware of the controversy their decision has caused, they insist that there's no

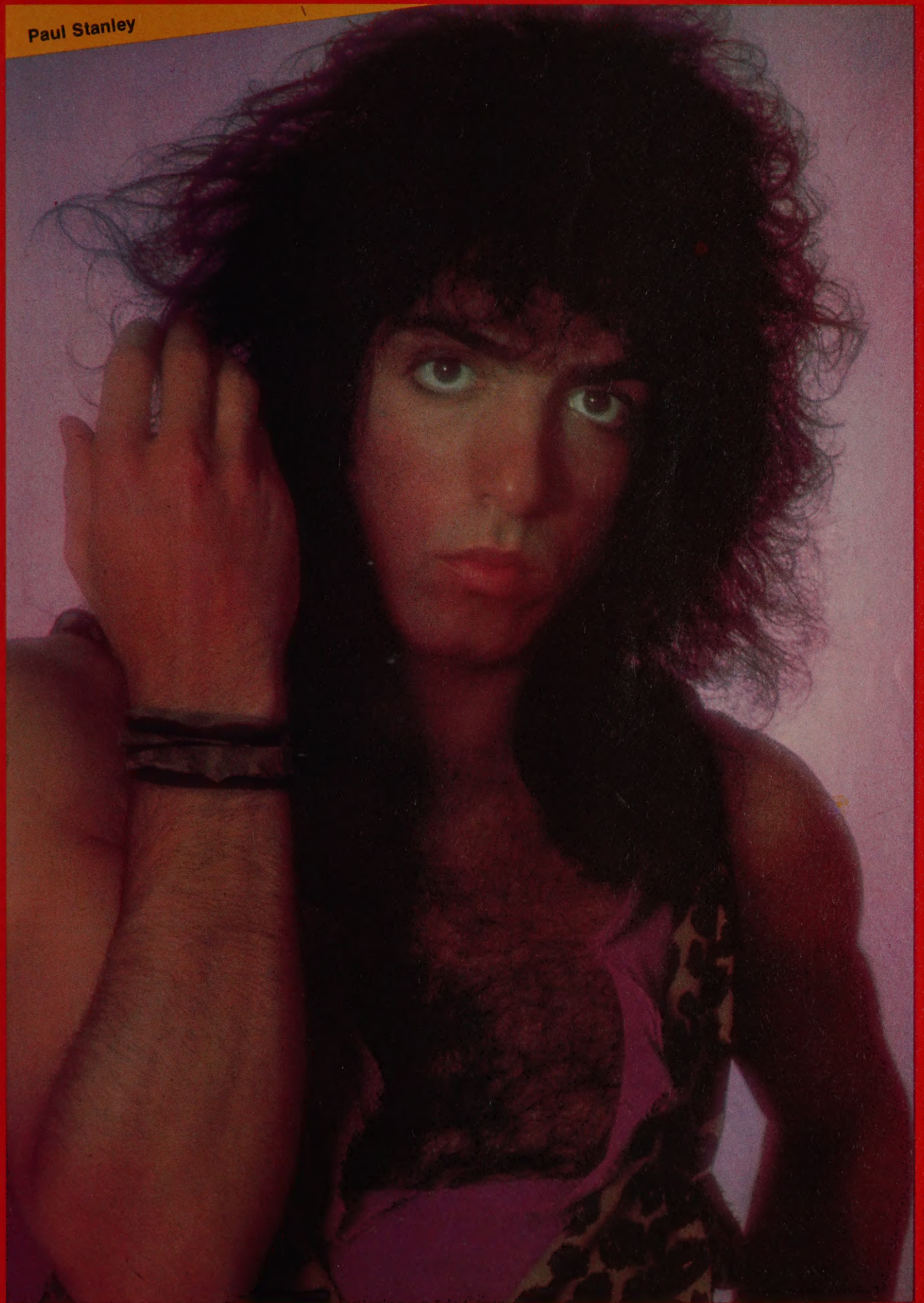
remorse on their part. "It was something that had to be done," Simmons explained. "The time was right, and we feel very comfortable with our appearance. Kiss has always done what we've wanted when we've wanted — we've always prided ourselves in going against what everyone told us we should do. This is just the latest example. We always want to go against the grain



Kiss alive: Gene, Paul and Vinnie show they still love it loud.



Paul Stanley







Kiss (left to right): Vinnie Vincent, Gene Simmons, Paul Stanley, Eric Carr.

— to do the unexpected."

"Kiss is still Kiss," Paul Stanley added. "We're rocking harder than ever, and that's really all that matters. The makeup had nothing to do with the music we were making — in fact it had become something of a hindrance to the continued growth of the band. People were getting the image confused with the music we were playing. They saw Kiss as a band of the 1970s, and that simply isn't true. We were *the* phenomenon of the '70s, but we want to be the biggest act of the '80s as well."

The real reasons for Kiss' image-altering decision may never be known. Stories that the band needed a quick financial lift have been circulating in the rock community, as have reports that radio stations, as well as MTV, have refused to play the band's music in recent years — mostly due to their outrageous appearance. Stanley refuted these reports by stating that "We made the decision to take the makeup off simply because we wanted to. We would never let the fact that a radio station would play our record if we took the makeup off affect our decision."

"Speculation is the nature of this business," Simmons added. "People always try to figure things out, even if they don't know the facts involved. Some people would love to think we squandered away all our money over the years, but I can assure you that isn't true by any means. We're still playing music because we love playing rock and roll. It's as simple as that. If some want to read more into our decision, they're free to do so. The only problem with that is that they're wrong."

Kiss' decision to remove their face paint surely hasn't hurt their popularity: their latest album, *Lick It Up*, has proven to be the most successful group venture in years. Featuring such standout tracks as *Young and Wasted* and *Fits Like A Glove*, the album returns Kiss to the heavy metal style that first helped establish the group's reputation over a decade ago.

"We're very pleased with *Lick It Up*," Gene explained. "It's a pure, simple heavy metal album, and that's the kind of music that Kiss plays best. Everyone knows that we tried our hand at different things over the last few years — and we acknowledge that those projects were a mistake, at least in commercial terms. I still love *Music From The Elder*, for instance, but I can understand those who found it difficult to relate to in terms of past Kiss albums."

"We've returned to what we do best," Stanley chimed in. "There are a lot of good rock and roll bands out there now, but there's still only one Kiss. We're still the loudest, flashiest band in the world, and the new album proves what I'm saying. I believe that it establishes us as still the best hard rock band around. There are a lot of groups who've used our influence to make their own music, but when it comes right down to it, a

### **"The makeup had become a hindrance to the continued growth of Kiss."**

Kiss song still sounds like nothing else in the world."

Stanley's reference to a new generation of metal mashers who've drawn upon Kiss' groundbreaking efforts to launch their own career, shows the group's knowledge of the current rock scene. In fact, the group that many rock pundits predict will replace Kiss as the newest champion of the makeup and metal sweepstakes, Motley Crue, got their first major tour break when they opened for Kiss last year. "We've always prided ourselves in introducing exciting new bands as our opening act," Simmons explained. "We've had everyone from Rush to AC/DC to Cheap Trick open shows for us, and they've all done fairly well for themselves. We've never shied away from competition. We want a hungry, young band to come on and take

their best shot — it only makes us work that much harder when we come out."

"Ironically, Motley Crue said we really hadn't been that much of an influence on them," Paul said. "It was fun working with them though, because some of the things they do remind us of Kiss a few years back. Motley Crue is a very good band — and we respect them. In fact, we feel quite honored that a band can come along like that and be successful using some of the same basic ideas that we had."

Now that they've grown comfortable with their new image during a six-week tour of Europe, Kiss have begun their first makeup-free tour of America. Playing over 60 shows in a three-month span, Kiss' latest road venture promises to be one of the most extensive of the group's career.

"We still put on the best show around," Gene Simmons said. "Just because we're not wearing makeup doesn't mean we're going to come on stage in jeans and stand around for two hours playing our set. We're still determined to put on the most outrageous and entertaining show in rock and roll. I'd rather not divulge too many of the secrets we have planned for this tour — just let's say that we have things cooked up that will put some of the antics we've done in the past to shame. We've never spared any expense when it comes to putting on concerts, and this tour will surely be no exception."

"We know that some of the fans will be looking at us with a bit of suspicion," Stanley added. "They'll be asking themselves, 'Can they really be as good now as they were before?' Well, I want to tell everyone that we're not as good as we once were — we're better. We have more energy, and more talent in the band now than we've ever had before. Vinnie is an amazing guitarist, and a great songwriter, and Eric is a great drummer. Together we all really cook on stage. Kiss is still growing," he said with a broad grin. "But we're still the raunchy, obnoxious band that you first grew to know and love. That will never change." □



MCMLXXXIV

# VAN HALEN IS WATCHING YOU.



Warning: The Surgeon General Has Determined That Van Halen's New Album, 1984, May Be Hazardous To Your Health.



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## Vocalist Peter Wolf Sets Off On Solo Career.

by Jeff Tamarkin

It began in 1967 and continued intact for 16 years — their longtime fans thought it would never end. But the recent announcement that Peter Wolf was leaving the J. Geils Band reaffirmed the most unavoidable of rock and roll truths: nothing lasts forever.

During the recording of the new J. Geils Band album, rumors started leaking out that Wolf wouldn't be on it; that he was going on his own after fronting one of the longest-lived and certainly one of the most consistently enjoyable American bands ever. It's hard to imagine one without the other, but both the band and Wolf plan to carry on. We'll just have to see what happens. Wolf remembers how it began.

"I'm from the Bronx, New York City," Wolf announced proudly when recalling his roots. "The first record I remember hearing was Elvis Presley's *Heartbreak Hotel*. My first record collection consisted of Elvis, Little Richard, Chuck Berry, Frankie Lyman and the Teenagers — people like that, I used to go to all of the Alan Freed dance shows in Brooklyn. Rock and roll became very important to me."

It was a long time before Wolf ever thought of making his own rock and roll, though. "I had no sense of getting into music," he recalled. "I just loved it and followed it and spent all my money on records and shows. I didn't think of getting into it until I moved to Boston in the mid-'60s. One night I was at a loft party and I was very drunk. There was a band playing and they didn't know the words to one of the blues songs they were doing, so I stepped up on stage and sang it. From that day on, it was rock and roll singing for me."

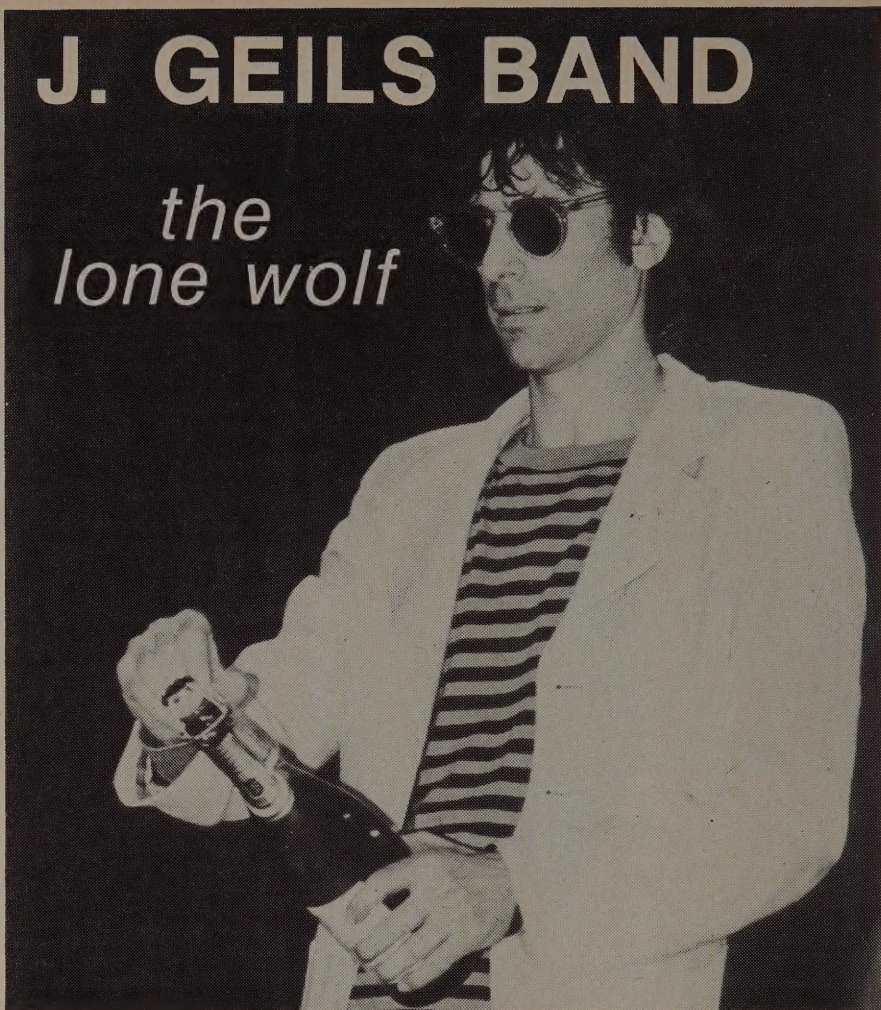
Wolf's first band was called the Hallucinations, but despite their name, they didn't play the popular psychedelic music of the time; they played the soul and blues music Wolf had grown up on. Before long he heard another band which played that kind of music: the J. Geils Band, then only a trio. He started hanging out with them and soon joined up as their vocalist. Magic Dick was the ace harmonica player, Geils the guitarist and Danny Klein played bass. Stephen Jo Bladd was added on drums and then Seth Justman on keyboards, and the lineup was complete. It hasn't changed until now.

Even from the start, the J. Geils Band was different. For example, in 1969, they turned down an offer to play Woodstock. "We couldn't see spending three days in the mud," laughed Wolf. "That's where we were at. We weren't into playing in T-shirts and no shoes; we were into a formal thing, getting dressed up for our gigs. That's how the classy black acts did it and we learned a lot from their approach to doing shows."

The band was always best live, yet most of their records sold decently, a handful of the early ones going gold. It wasn't until they started getting away from their trademark R&B sound and making more accessible rock and roll with *Monkey Island* in 1977, that they started reaching a wider audience than the cult crowd they'd been attracting. With the release *Love*

# J. GEILS BAND

the  
lone wolf



Linda Marlow

Peter Wolf: "Popular performers are like cars or athletes; they're constantly being traded in for a newer model."

**Stinks** in 1980, the J. Geils Band finally found themselves on top of the charts. The next LP, *Freeze Frame*, featuring the hit *Centerfold*, did even better. It was a long way from the days when they were local favorites in Boston; now they were headlining huge arenas and opening tours for the Rolling Stones. They were finally collecting after years of paying dues.

"In the early days," Wolf remembered, "we were an opening act and half the time the house lights would still be on when we did our set. Other times we'd headline, but the place would be only half full." Perhaps it was some of the rigors of the sudden mass popularity that hit in the late '70s that caused a division within the ranks which ultimately caused the split. "Fame is a very fleeting thing," acknowledged Wolf. "It's nice to have a taste of it but the more successful a band gets, the more demanding the whole thing becomes. Popular performers are like cars or athletes; they're constantly being traded in for a new model. But that's the name of the game and people have to go into it knowing the rules. It beats working in a dry cleaning plant."

Whether he's on his own or with a band, Peter Wolf will always remain one of rock's most gung-ho crusaders. He has mixed feelings about the state of rock today, but he roots for the underdog and knows that in the end quality music will always prevail. "There are a lot of exciting things happening now," Wolf explained. "The thing that bothers me is that the record companies have become such large conglomerates and they

aren't taking as many chances as they once did. You don't find those weird groups that you used to find in the '50s and '60s. I think that's why so many people feel that rock has become sterile."

Having been on both sides of the fence, as a struggling unknown and as a superstar, Wolf knows how hard it is to survive. "The early rock and roll artists, especially the great R&B groups, were so mistreated because of racial and economic situations. It's really criminal what went on. Hopefully the groups coming up now won't have those things happen to them. The only thing we can do is hope that things change in a positive direction. Rock and roll is a very complicated high art form and it bothers me when a paper like the *New York Times* always writes about the ballet and the theatre as high art but not rock and roll. I say, 'Goddamn, play them some Moonglows or Gene Vincent.' I'm not putting that other stuff down, but rock and roll is just as high. I mean, it's gone through 78s and 45s, mono to stereo, MTV, hula hoops, the Twist, rap records and it's still great."

Wolf has seen almost all of it; whether from the outside growing up as a fan, or from within, as one of the most powerful and exciting singers in rock and roll. He's already at work on his first solo album, and there's no loss of enthusiasm evident. "I'm very fortunate to be a part of rock and roll history," he summed up. "I sometimes feel parked on the highway of life, except that I sometimes double-park in the land of rock and roll." □



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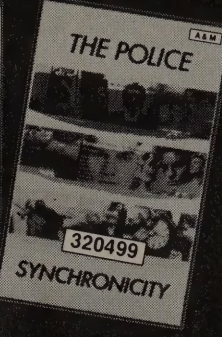
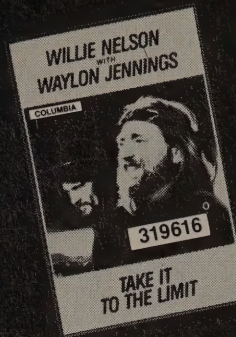


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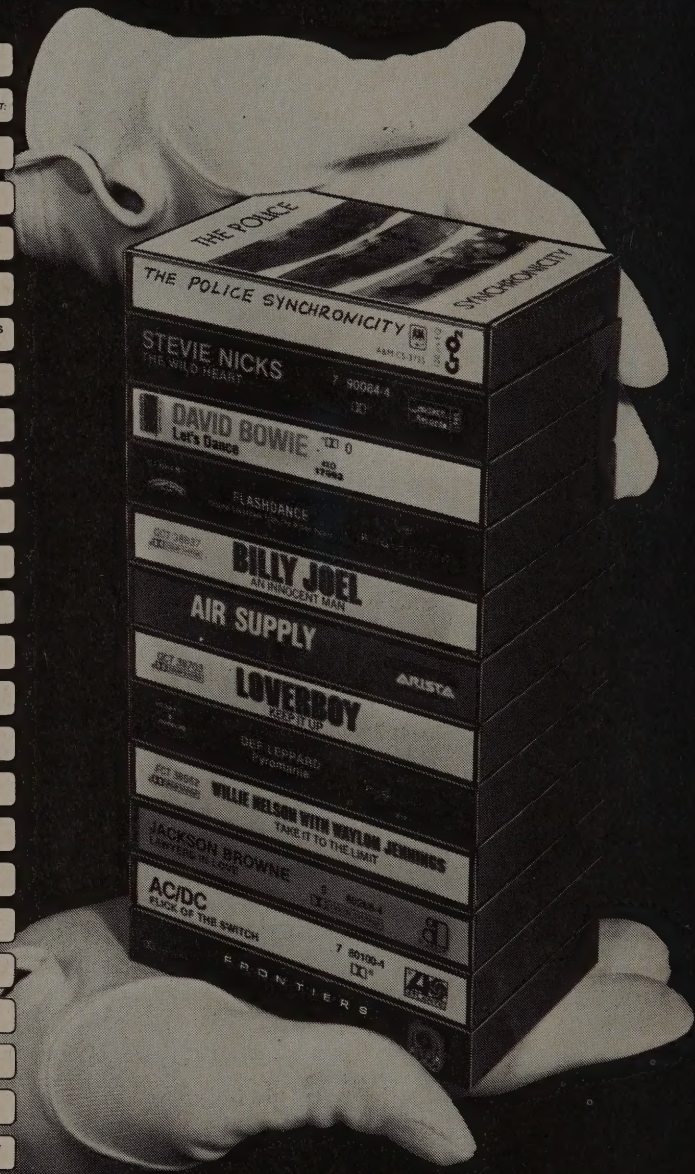
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| 219477 <b>SIMON &amp; GARFUNKEL'S</b><br>GREATEST HITS<br>(COLUMBIA)                       | 313817 <b>Charlie Daniels Band</b><br>WINDOWS<br>(EPIC)                                       | 318881 <b>LAURA BRANIGAN</b><br>BRANIGAN 2<br>(ATLANTIC)                                           |
| 316315 <b>NEIL DIAMOND</b><br>HEARTLIGHT<br>(COLUMBIA)                                     | 256255 <b>A CHORUS LINE</b><br>Original Broadway Cast<br>(COLUMBIA)                           | 319988* <b>BOB JAMES</b><br>THE GENIE<br>(COLUMBIA)                                                |
| 318097* <b>BILL COSBY</b><br>HIMSELF<br>(MOTOWN)                                           | 313734 <b>WILLIE NELSON</b><br>ALWAYS ON MY MIND<br>(COLUMBIA)                                | 318873* <b>FRIDA</b><br>SOMETHING'S<br>GOING ON<br>(ATLANTIC)                                      |
| 321372 <b>Barbra Streisand</b><br>SONGBIRD<br>(COLUMBIA)                                   | 313700 <b>KENNY ROGERS</b><br>GREATEST HITS<br>(LIBERTY)                                      | 318931 <b>BRYAN ADAMS</b><br>Cuts Like A Knife<br>(A & M)                                          |
| 318063 <b>LEE RITENOUR</b><br>RIT/2<br>(ELEKTRA)                                           | 312801 <b>JOAN JETT &amp;<br/>THE BLACKHEARTS</b><br>I LOVE ROCK 'N' ROLL<br>(BOARDWALK)      | 319947 <b>PAUL ANKA</b><br>Walk A Fine Line<br>(COLUMBIA)                                          |
| 286914 <b>FLEETWOOD MAC</b><br>RUMOURS<br>(WARNER BROS.)                                   | 320390 <b>GEORGE BENSON</b><br>IN YOUR EYES<br>(WARNER BROS.)                                 | 318816 <b>EARTH, WIND &amp;<br/>FIRE</b><br>POWERLIGHT<br>(COLUMBIA)                               |
| 318055 <b>FOREIGNER</b><br>RECORDS<br>(ATLANTIC)                                           | 313049 <b>Barbra Streisand</b><br>MEMORIES<br>(COLUMBIA)                                      | 319301 <b>GEORGE JONES</b><br>SHINE ON<br>(EPIC)                                                   |
| 313445 <b>JOHN LENNON</b><br>YOKO ONO<br>DOUBLE FANTASY<br>(GEPFEN)                        | 320366 <b>CONWAY TWITTY</b><br>Lost In The Feeling<br>(WARNER BROS.)                          | 318774* <b>ANGIE BOFILL</b><br>TOO TOUGH<br>(ARISTA)                                               |
| 187088 <b>BARBRA STREISAND'S</b><br>GREATEST HITS<br>(COLUMBIA)                            | 313692* <b>BARBARA ANN AUER</b><br>Advanced Aerobic Dancing, Vol. Two<br>(GATEWAY)            | 318915 <b>Hank Williams, Jr.</b><br>STANG STUFF<br>(ELEKTRA/CBS)                                   |
| 313304 <b>FERRANTE &amp; TEICHER</b><br>GOLDEN PIANO HITS<br>(LIBERTY)                     | 311720 <b>PAVARTOTTI PREMIERES</b><br>RARE VERDI ARIAS<br>LA SCALA ORCH. ABBADO<br>(COLUMBIA) | 318626 <b>WILLIE NELSON</b><br>TOUGHER THAN<br>LEATHER<br>(COLUMBIA)                               |

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| 321356 <b>MARTY ROBBINS</b><br>391359 <b>A Lifetime Of Song</b><br>(COLUMBIA)        | 322149 <b>BEE GEES</b><br>392142 <b>GREATEST</b><br>(RSD)                                             | 316224* <b>EDDIE MURPHY</b><br>(COLUMBIA ENTERTAINMENT)                                              |
| 321026 <b>The Doobie Brothers</b><br>391029 <b>Farewell Tour</b><br>(WARNER BROS.)   | 318584 <b>Mantovani Orch.</b><br>398580 <b>DREAM PIECES</b><br>(COLUMBIA RECORDS)                     | 316208 <b>DAVID FRIZZEL</b><br>"THE FAMILY'S FINE<br>BUT THIS ONE'S ALL MINE"<br>(WARNER BROS./VIVA) |
| 318147 <b>GEORGE JONES</b><br>ANNIVERSARY—TEN<br>YEARS OF HITS<br>(EPIC)             | 302265-392266 <b>FRANK SINATRA</b><br>TRILOGY: PAST, PRESENT & FUTURE<br>(REPRISE)                    | 319921 <b>EARL KLUGH</b><br>LOW RIDE<br>(CAPITOL)                                                    |
| 314294 <b>JANE FONDA'S</b><br>394296* <b>WORKOUT RECORD</b><br>(COLUMBIA)            | 313650 <b>SIMON &amp; GARFUNKEL</b><br>THE CONCERT<br>IN CENTRAL PARK<br>(WARNER BROS.)               | 318550 <b>DEF LEPPARD</b><br>PYROMANIA<br>(MERCURY)                                                  |
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| 310219-390211 <b>JOHNNY MATSIS</b><br>SILVER ANNIVERSARY ALBUM<br>(COLUMBIA)         | 322156 <b>HERE AT LAST...</b><br>392159 <b>BEE GEES...LIVE</b><br>(RSD)                               | 315655 <b>FLEETWOOD MAC</b><br>MIRAGE<br>(WARNER BROS.)                                              |



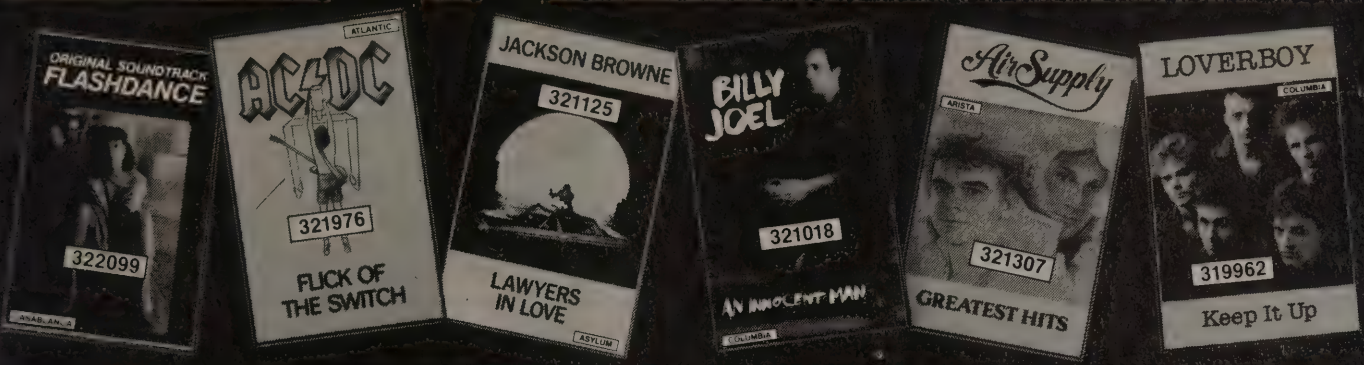
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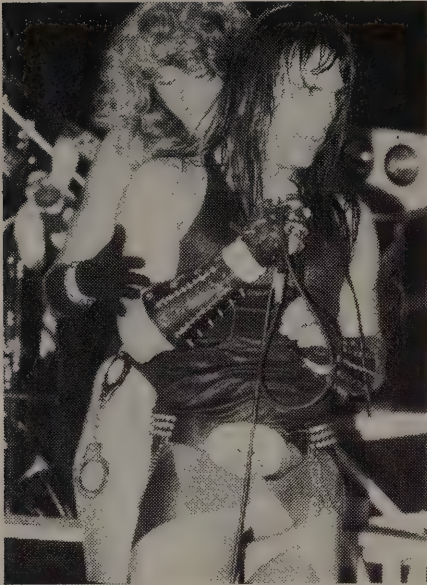
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# Heavy metal happenings

by Andy Secher



**Bruce Dickinson:** He undressed the young lady in the photo on stage, initiating a \$250,000 lawsuit.

Iron Maiden's Bruce Dickinson still hasn't settled the \$250,000 legal action brought against him by a model who he disrobed against her will during a Maiden show in Buffalo. Bruce has been served with court documents, but no trial date has been announced.

\*\*\*\*\*

Rumors continue to abound that Kiss is about to break up. According to sources close to the band, the legendary metal merchants are giving serious thought to hanging up their platform shoes at the end of their current world tour. "They're a little confused at the moment," an insider reports. "They all expected **Lick It Up** to do as well as it did in the charts. But hitting the top 30 just isn't good enough for them — they want to be back on top. There's a lot of

good hard rock music out there right now, and the guys are beginning to realize that the golden days of Kiss may be a thing of the past."

\*\*\*\*\*

AC/DC is in the midst of a most successful resurgence. With **Flick Of The Switch** passing the platinum sales plateau, and their world tour selling out wherever it appears, it seems that Angus and the gang can do no wrong. "This has been the most enjoyable tour I've ever been associated with," vocalist Brian Johnson said. "Things are going so well that I have to keep pinching myself to make sure that I'm not dreaming. There haven't been any problems at all — it's almost scary."

\*\*\*\*\*

New Black Sabbath drummer Bev Bevan reports that he's very comfortable playing with the "Princes Of Darkness." One might have thought after playing so many years with ELO that Bevan would have some difficulty in getting his heavy chops together. Not so says the tall, blond skin-beater. "I've always enjoyed rocking out — in fact, one of the troubles I was having with ELO was that the music became too regimented and predictable. Joining Sabbath has brought all the excitement of drumming back to me."

\*\*\*\*\*

Quiet Riot recently experienced every performer's nightmare, when in the midst of their set all the power in the hall went out. For the next half hour, the band considered doing everything from card tricks to acoustic tunes to keep the rabble satisfied. But, finally the power came back on, and the band was able to complete their set. "It was a situation we really weren't prepared for," vocalist Kevin DuBrow said with a smile. "You try to figure out

everything when you're planning a tour, but I doubt if any band could have handled the situation better. I was very proud of the audience for behaving so well, and I was kinda proud of the way we handled it too."

\*\*\*\*\*

Heavy Metal Happening's London correspondent, Jack The Ripper, reports that former Led Zeppelin bassist John Paul Jones recently visited Jimmy Page's recording studio to "work with Jimmy on a few new ideas." Whether Jimmy and John Paul actually recorded some new music, or merely discussed future plans isn't clear. "Jimmy has always respected John Paul's knowledge and talent," Jack explains. "He most probably was playing him new material in the hopes of getting some feedback."

\*\*\*\*\*

Fastway, fresh from their highly successful U.S. tour with Iron Maiden, have returned to the recording studio to begin work on their second LP. According to guitarist "Fast" Eddie Clark, "We want to keep all the positive energy we've developed over the past few months. The best way to do that was to go back into the studio and put all of that energy on record. The second album will probably be faster, hotter and heavier than the first one, and we sure hope that everyone will like it."



**Fastway:** They've begun working on their second album.

\*\*\*\*\*

## Letter of the Month

Dear Andy,

Why does Judas Priest dress in black leather? I recently got into their music, which I really like, but their image is a little silly. Doesn't it get awful hot under the stage lights with all that leather on? Why can't they just play their music and dress like normal people?

Dear Peter,

Perhaps it will be better to let Priest's vocalist Rob Halford answer your letter than try to answer it myself. "We feel very comfortable in leather," Rob says. "Our music and our image go hand in hand — we dress and act the way we feel. I don't dress any differently when I'm off stage. I wear my leather wherever I go, so the studs, the chains, the leather isn't merely a stage costume. The black leather isn't part of Judas Priest — it *is* Judas priest."

Sincerely yours,  
Peter L.  
Raleigh, NC





**Krokus:** Reported stories that they had a falling out with Def Leppard are unfounded.

The row that supposedly developed between Krokus and Def Leppard a few months back, seems to have been blown way out of proportion. "We really respect each other," Krokus' Marc Storace told HMH. "Any problems we had were management problems — and those don't really concern us. Hopefully, one day we'll be able to play together again — even though we plan on headlining our shows from now on."

\*\*\*\*\*

The boys in Def Leppard are back home in England, plotting their next career move. Following the incredible

success of **Pyromania**, the band realizes that their next album will be the most important of their career, and while they really haven't seriously begun working on that disc yet, guitarist Steve Clark admits to being anxious to get going. "I'd love to be able to go in and begin recording the next album now," he says. "Phil (Collen) and I have some ideas we're working on, and I'm sure the other guys have some good thoughts too. We know the next album is a big one for us, but we'll be ready."

\*\*\*\*\*

Make sure to check out the album by Black 'N' Blue soon to be released on

## Heavy Metal Headscratcher

Name the artist whose band at one time or another featured the talents of both Jeff Beck and Ritchie Blackmore.

Answer To Last Month's 'Scratcher: Sorry, but we tricked you a bit. Jimmy Page recorded with *all* of the following bands during the mid-1960s: The Who, the Yardbirds, Herman's Hermits, the Kinks and the Rolling Stones. Most of Page's work, except for his Yardbirds work, was uncredited studio sessions.

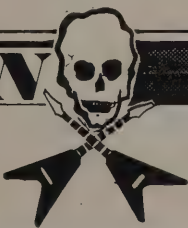
Geffen Records. These Los Angeles natives play with enough spunk and spirit to give some of the bigger name bands a run for their money.

\*\*\*\*\*

Keep those cards and letters coming. Write to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418.

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Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Jake E. Lee, guitarist for Ozzy Osbourne.

by Bob Grossweiner

"I get a pretty modest wage — a weekly salary," says Jake E. Lee, Ozzy Osbourne's guitarist, in an almost blase manner. "It's not as much as people think, and it's certainly not as much as I thought it would be. I get a weekly wage no matter what I'm doing — whether I'm on the road, recording or sitting around getting a suntan."

"Can you tell us how much it is?" asks *Hit Parader's* intrepid writer.

"Nah," he mutters. "I'd be too embarrassed to tell you what I get. It's a real modest wage."

"Did you make more when you were playing with club bands in Los Angeles?" questions the writer.

"I wasn't making any money in Los Angeles," he responds. "Put it this way, my girlfriend is a cocktail waitress six nights a week, and I make about the same as she does."

"A good cocktail waitress can make about a \$100 a night," states the writer.

"Oops, I just told you my salary, didn't I?" blushes Lee. "They deposit it in my bank account in L.A., and I only see it when I get back there. When I'm away, I get per diems — enough money to be able to eat, buy cigarettes and keep myself entertained. They also pay for my apartment in London."

In reality, Lee is a man without a home. In fact, he doesn't even own a car. The 25-year-old guitarist was born Jake Williams and raised in San Diego. He started playing piano at age six and practiced for 10 years; he was 15 when he picked up his first guitar.

"My dad was a big jazz freak," reminisces Lee, "and he still has one of the biggest collections in San Diego. He used to listen to jazz all day and all night. Now he's grown to like my music; he hated it at first."

"I grew up being a classical piano player," Lee says. "I switched to guitar when I started listening to rock, but I hated rock as a kid. I thought that anybody who listened to it was an

idiot, especially if he couldn't appreciate classical and jazz. Rock was such a primitive form that I couldn't understand why anybody liked it."

"The only reason I started listening to rock was because somebody in class was singing Ray Stevens' *Gitarzan*, which has a great part where a monkey sings, Tarzan yodels and Jane is in the background making funny noises. It's a silly song, but someone in the class was singing it. I started listening to the radio because I couldn't believe something that silly was a hit song. After listening to the radio for about a month to try to catch that song, I started to appreciate rock and became a fan. Piano didn't interest me anymore! I never had any guitar lessons. I learned it off the radio and from records."

Lee moved up to Los Angeles four years ago "because there was no original music happening in San Diego. There were only two clubs there that paid minimal wages, and you had to throw in your original stuff during the week because no one would come on the weekend to watch an original band."

After arriving in Los Angeles, Lee played in a lot of heavy metal groups, including Ratt and Rough Cutt, whose demo was produced by Ronnie James Dio. "I was also in Dio's original band," he maintains, "but we had a falling out over musical and personal differences. We didn't get along too well — let's put it that way. He was stifling my guitar playing. He wanted someone to play single block chords so his singing would shine.

And he didn't want my leads too extravagant or too long. He just wanted a simple guitar player who wouldn't step all over his vocals."

Lee considers San Diego "real boring. It's a nice place to retire to and have a vacation in, but it's not a nice place to play rock and roll."

"I stay with friends," he says. "I'm only there for a week or so at a time. I sort of miss it, and when I'm there, it's nice for about a week. Any longer than that, I get tired of it. I like the road; I like traveling. Any one place gets boring to me after a while. Even New York got boring after two weeks."

And the transplanted American does not list his current home, London, among his favorite towns. "They don't have any late-night TV, which I love," he states, "and they don't have any good hamburgers, chili dogs or Mexican food. The girls are not scantily clad, they cover themselves up a lot more than in Los Angeles, so it's hard to tell what they look like. I don't really go out and meet too many girls. I usually sit in my room and play the guitar after the TV goes off."

And since teaming up with Osbourne, he had his name changed. "Ozzy wanted me to change it," he reasons, "because Jake Williams is a plain, ordinary, un-rock-and-roll-type of name. We played with several variations until we came up with Jake E. Lee."

"It's all right," he rationalizes in a somewhat puzzled manner, "but I've got to figure out what the 'E' stands for some day." □



Jake E. Lee

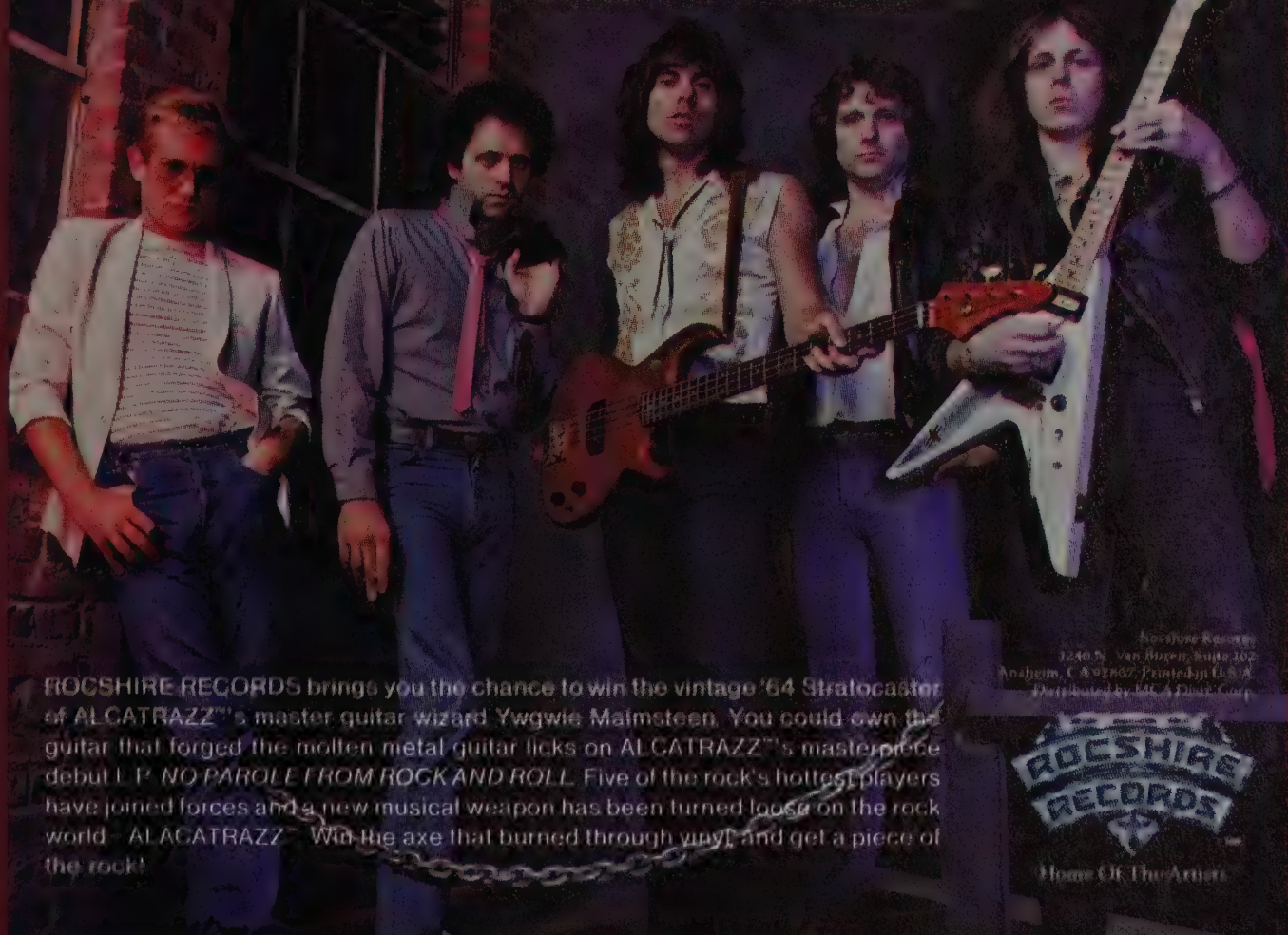
Ross Halin

Jake E. Lee: "I hated rock as a kid."



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# DEF LEPPARD

Neil Zlozower

Joe Elliott





# a year to remember

## Hard Rock's Number One Attraction Looks Back On Their Rise To Fame.

by Terry Whitfield

Def Lep (left to right): Rick Allen, Phil Collen, Rick Savage, Steve Clark, Joe Elliott.



**A**t the beginning of 1983, Def Leppard was a band in turmoil. Guitarist Pete Willis had just been fired, and singer Joe Elliott was having trouble with his voice. Who would have believed that a scant 12 months later Def Leppard would emerge as the most popular hard rock band in the world. "It has been an absolutely incredible year for us," guitarist Steve Clark explained. "We had so many problems with just getting the *Pyromania* album finished, that we really never had time to even consider how well it might do in terms of sales."

With *Pyromania* having surpassed the five million sales barrier, and the band's recently completed American tour raking in an estimated \$15 million from sales of tickets, T-shirts and tour books, 1983 was truly a year to remember for Def Leppard. As Joe Elliott looked back over the preceding 12 months, he realized that things could have ended up quite differently.

"Our problems began when Pete (Willis) began becoming a bit too irresponsible," he said. "There were days he'd show up for rehearsal and he was in no condition to perform. In this band we all like to have a good time, and we're surely not against lifting an occasional pint, but Pete was letting it get the best of him. We got together one day and said, 'Pete, we all agree that the best thing for us would be if we went our separate ways.' Luckily, everything

turned out okay. Pete's getting a new band together, and obviously we were able to continue and do very well."

One of the problems that the band faced at the time of Willis' departure was the fact that a great deal of work on *Pyromania* remained to be done. Def Leppard realized that a second lead guitarist to work in conjunction with Steve Clark would have to be found quickly. Luckily, an old friend of Elliott's, Phil Collen, had recently left the British hard rock band Girl, and Joe invited him down to the band's rehearsal hall.

"I knew all the guys in the band for quite a while," Collen said, recalling his first days with Leppard. "We used to get together and jam all the time, and I had known Joe for a number of years. There was a bit of pressure on me stepping into the group in the middle of the

*Pyromania* sessions, but I felt comfortable from the start. Working with Steve has been a great experience. I was used to playing with a second guitarist because that was the lineup Girl had, but Steve is so good that he's made a better guitarist out of me."

With Collen joining the Lep nucleus of Elliott, Clark, bassist Rick Savage and drummer Rick Allen, the group quickly put the finishing touches on what Savage hoped would be "the album that establishes our reputation as a great rock and roll band." With producer Mutt Lange pushing the band to heights that they had never before attempted, *Pyromania* quickly emerged as the band's magnum opus, a piece of drastic plastic that went on to one's turntable and stayed there.

"We were all quite pleased with



the results that we achieved on **Pyromania**," Joe Elliott explained. "In fact, considering the problems I had with my throat while we were recording the album, the results we achieved are really special. I had some difficulties which were brought on by hay fever and laryngitis. For a while I was very concerned that the problem would be one that would stay with me and, in fact, I did have a small problem with my voice during the tour. But once that initial trouble was over, things went very smoothly."

"I credit Mutt Lange with a lot of the album's success," Steve Clark added. "He worked with us for six months, making sure that everything was just the way it should be. There were times when I would over-dub a guitar solo and think I had just played the best solo in my life, and I'd hear Mutt saying, 'C'mon Steve. You can do better than that!' He was right. I'd go back and play something even hotter. Without Mutt, **Pyromania** would have been a good album, but because of him I think it became a great one."

With the album's completion, the band went out on a short British tour before venturing to America for what would prove to be six solid months of road work. While Savage admits to being a little disappointed by Leppard's inability to generate the same frenzied response they enjoy in the States back home in England, he quickly added that American success has been a life-long dream for the band.

"At first, all we wanted to do was be successful in our home town of Sheffield. Then we wanted to tour Britain. When we saw that those goals were within our reach we began to think about the chance to come to America. We had heard so many things about the country that when we had the chance to come over as the opening act for AC/DC a few years ago, it was like we were fulfilling our wildest dream. That's why this tour, where we've been able to play in front of huge crowds all around the country, has been the most incredible experience of our lives."

Ironically, in light of their tour success, many forget that at the start of their **Pyromania** road trip, Def Leppard was the opening act for Billy Squier. After three weeks of that, however, with their album sailing up the charts, the band realized that the time was right for them to launch out on their own.

"Originally we were just going to see how things developed," Joe Elliott said. "We figured we'd come over, hook onto the Squier tour and see how the album did on the charts. Billy was great to us. He gave us soundchecks and almost an hour on stage. We're grateful to him



Neil Zlozower

Steve Clark (left) and Rick Savage: "We couldn't believe that there were so many people out there who were into our music."

for that. The three weeks we spent as an opening act prepared us for going out on our own. As the album kept selling copies, we kept adding more and more dates to the tour — we were hoping it would last forever."

Mixing tracks from **Pyromania** with cuts from their two earlier albums, **On Through The Night** and **High 'N' Dry**, Leppard's 90-minute set drew over one million fans to concert halls across the nation. At a time when other acts were scared to even go on the road, and concert promoters worried for their own survival, Leppard showed that good loud rock and roll can still turn on the masses like nothing else in the world.

"We couldn't believe that there were so many people who were into our music," a wide-eyed Rick Savage explained. "I used to joke with Joe that the same people were following us around and coming to all the shows. It was just incredible. We'd play in front of 20,000 fans one night, drive to the next town, and there would be 20,000 more screaming just as loud."

One of the principle reasons for the band's success can be attributed to the exposure they received on MTV. With videos for *Photograph*, *Rock Of Ages* and *Foolin'* dominating the airwaves, Leppard's high-voltage and instantly memorable sound found itself in living rooms across America day after day.

"We enjoyed an incredible response when we did the video for *Bringing On The Heartbreak* from **High 'N' Dry**," Clark explained. "We did it a couple of months after the album had been released and it perked up sales. That's why we knew we wanted to do a number of

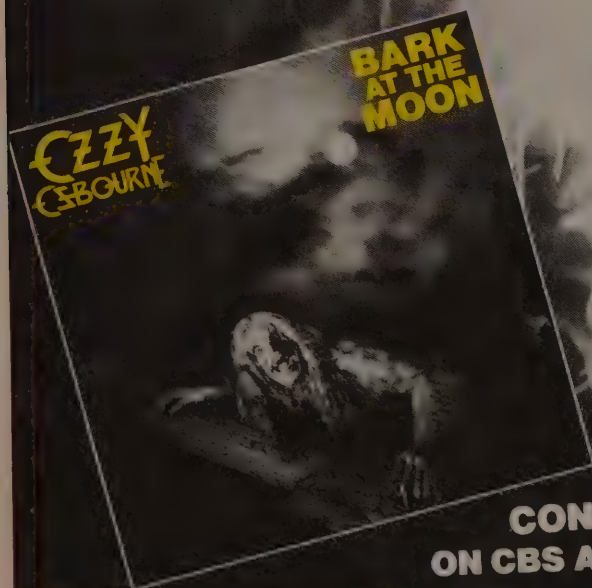
videos for this album. It seemed like it was the thing to do — video is the hottest thing around. We really enjoyed making them too. Each had a different theme, and we did them all at one time over the span of a couple of days. There's no denying that they helped the album do as well as it did. While we think our music stands on its own, there's no question that the video presentation adds an extra element to the music."

Unbelievably, while **Pyromania** has been available for almost a year, the LP keeps selling nearly 20,000 copies a week at record stores throughout America. Perhaps the only question that can be asked of Def Leppard at this point is, what's next? What can they do to match the success they've already achieved? Steve Clark insists that creating exciting new music is far from a worry for the new kings of hard rock.

"We've always been a very prolific band," he said. "Writing good songs has never been much of a problem. In fact, we've already begun working on a few things for the next record and in rehearsal they sound incredible. Working with Phil Collen from the start has given us some new ideas, and everything we've tried so far has been quite good. I don't think we'll have any trouble keeping up the momentum we've built. I don't want to sound cocky by saying that — we're all very aware that many bands can be on top one week and forgotten the next — but we feel very confident in our talent. There are a lot of good rock and roll bands around these days," he added with a customary smile, "but we want to make sure that Def Leppard stays on top for a long time to come." □



# OZZY!



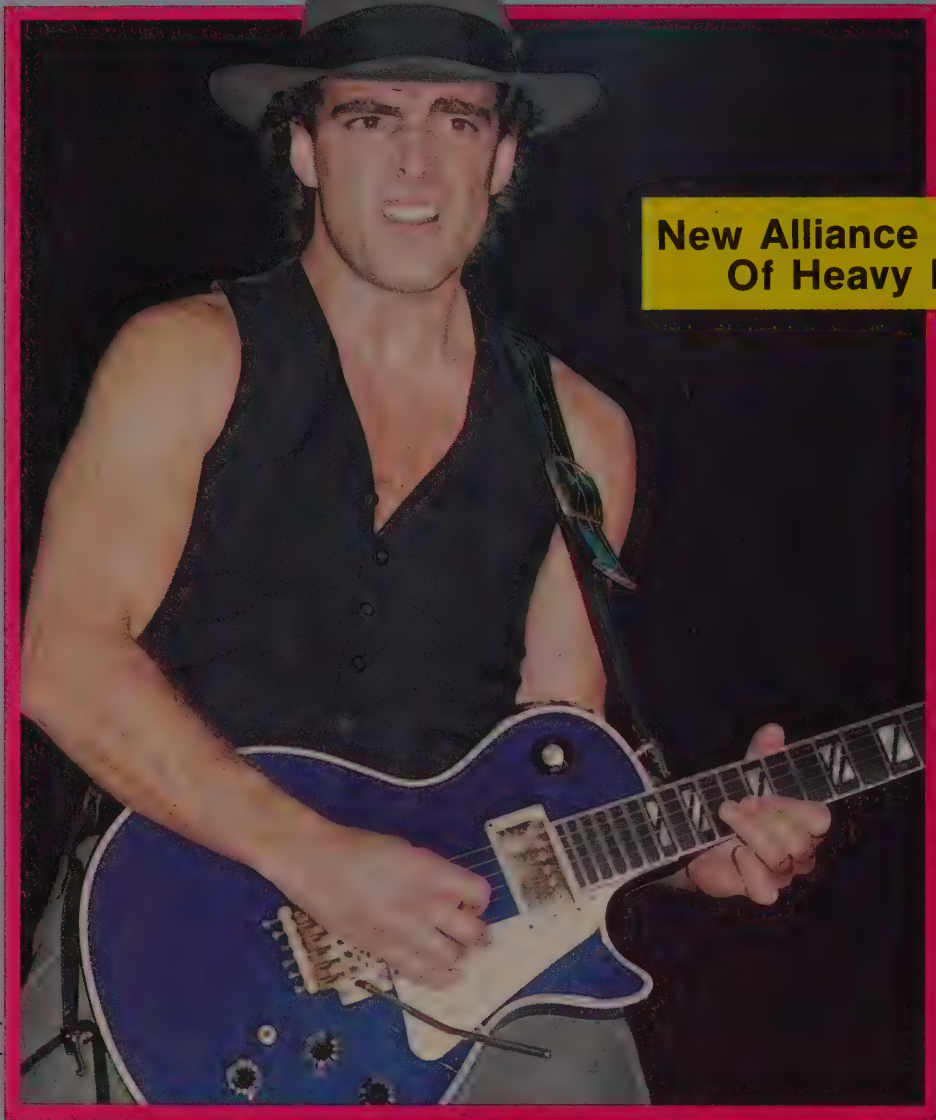
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# SAMMY HAGAR / NEAL SCHON



## New Alliance Promises Plenty Of Heavy Metal Action.

by Marc Shapiro

**I** didn't want to form this group in America and end up taking it to England. I'm an American and I feel that America is where this band should play."

Sammy Hagar tossed off this bit of red, white and blue patriotism as an explanation of why the rumors that Who bassist John Entwistle was about to join Hagar and Journey guitarist Neal Schon in an as-yet-unnamed supergroup were not true. The Hagar-Schon collaboration is, however, very much a reality.

"It's happening," enthused Hagar backstage at the final concert stop of his most recent tour. Hagar guitarist, Gary Pihl, was in a small room of this hospitality suite, tuning his guitar. Bassist Bill Church and drummer David Lauser were grabbing last-minute beers. On stage metal monsters Y&T were roaring through their opening set. After this final gig, Sammy was looking forward to a month's vacation but, more importantly, this new musical challenge.

Neal Schon: "The band I'm forming with Sammy is a real metal group."

"For years I've had this fantasy of putting together a group made up of guys from different groups. Originally I thought I would put a group together and just put out an album. But the more I thought about it, the more I thought it would be more fun to take the band out and play live."

Hagar said that even in the earliest stages of this idea, he had penciled in Schon's name as guitarist.

"Neal and I have been buddies for a long time and we've been jamming together for years, so he was my first choice when I decided to put this project together. I talked to him about it and he got all excited and went for it."

Hagar explained that drummer Michael Shrieve (Santana and Automatic Man) and bassist Kenny Aaronson (Billy Squier and Rick Derringer) were selected from a long list of possible candidates to join the Schon/Hagar collaboration. Plans called for the band to play approximately 10 live shows, all of which would be recorded and video taped, with a live album to follow.

But, despite this blueprint, Hagar insisted that this is not a traditional rock group.

"This band won't even have a name because this is not a rock group in the true sense of the word. We're just friends getting together to play. We might be putting this together as if it were going to be a formal group, but we have no intention of making this a permanent gig. If things work out, we may pull it together for a while every year or so



and do it but that's the extent of it."

Sammy was reminded that super-groups have a rather unenviable record of success, especially in terms of musical creativity. Hagar agreed.

"And that's one of the reasons why we're not going to do it more than once in a while. Besides, Neal's in Journey, one of the biggest rock groups in the world, and I've put together a solo career that isn't chopped liver either. We'd be pretty stupid to give that up to get into this on a permanent basis."

Hagar, who claimed some informal jams with Schon inspired this project, couldn't give a cut-and-dried idea of what this pairing was going to sound like. But he did say those jams produced some interesting results.

"The best way I can describe the music at this point is Rush meets Led Zeppelin. I can tell you for sure what it will not sound like, and that's Journey or Sammy Hagar. For openers, I'm only going to play guitar on rare occasions. As far as I'm concerned that's going to be Neal's territory almost exclusively. I'll be there to sing and add a few riffs once in a while, and Neal and I will write the songs."

What appears surprising about Hagar's decision is that, after spending so many years building up his identity as a solo act, he would seemingly fly in the face of that success by forming this quasi-group situation.

"This project won't put me back in terms of my own career," assured Hagar. "I'm still doing my own thing. This project with Neal is just an outside kick that won't interfere with my own trip."

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**"The best way to describe the music at this point is Rush meets Led Zeppelin."**

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"Shit! This record will be huge," he continued. "It will probably outsell anything I've ever done solo and that's fine with me. I don't need to sell eight million copies of a record to feel content. I'm secure enough within myself that I won't want to jump off a cliff if this album with Neal outsells my solo stuff."

Statements such as these have led to Sammy's reputation as one of the least egoed-out players in rock. But Hagar isn't about to be branded a lamb in a world of heavy metal lions.

"Don't confuse contentment with the idea that I'm an egoless wimp. I've got an ego. You just haven't fucked with me to the point where it's surfaced."

Taking my life in my hands, I continued to press Hagar for specifics.

"Question my talent and I'd probably kill you. It drives me up the wall when a reviewer says I stink and have no talent. I've seen every goddamned

group in this business play live and I can honestly say that I put out more in concert than any other performer."

Sammy stopped a moment to reassess his last statement. But rather than realizing he has put his foot in his mouth with his last comment, this "egoless" rocker got even more specific.

"I would say I'm in the top three in the world in terms of performing. Van Halen and AC/DC put on incredible live shows, but I don't think any band in the world can touch me when I'm hot. That's why I want to kill when I hear somebody say that I have no talent. It's just not true."

Outside, Y&T were finishing up their set and the hustle and bustle of Hagar's band and public relations

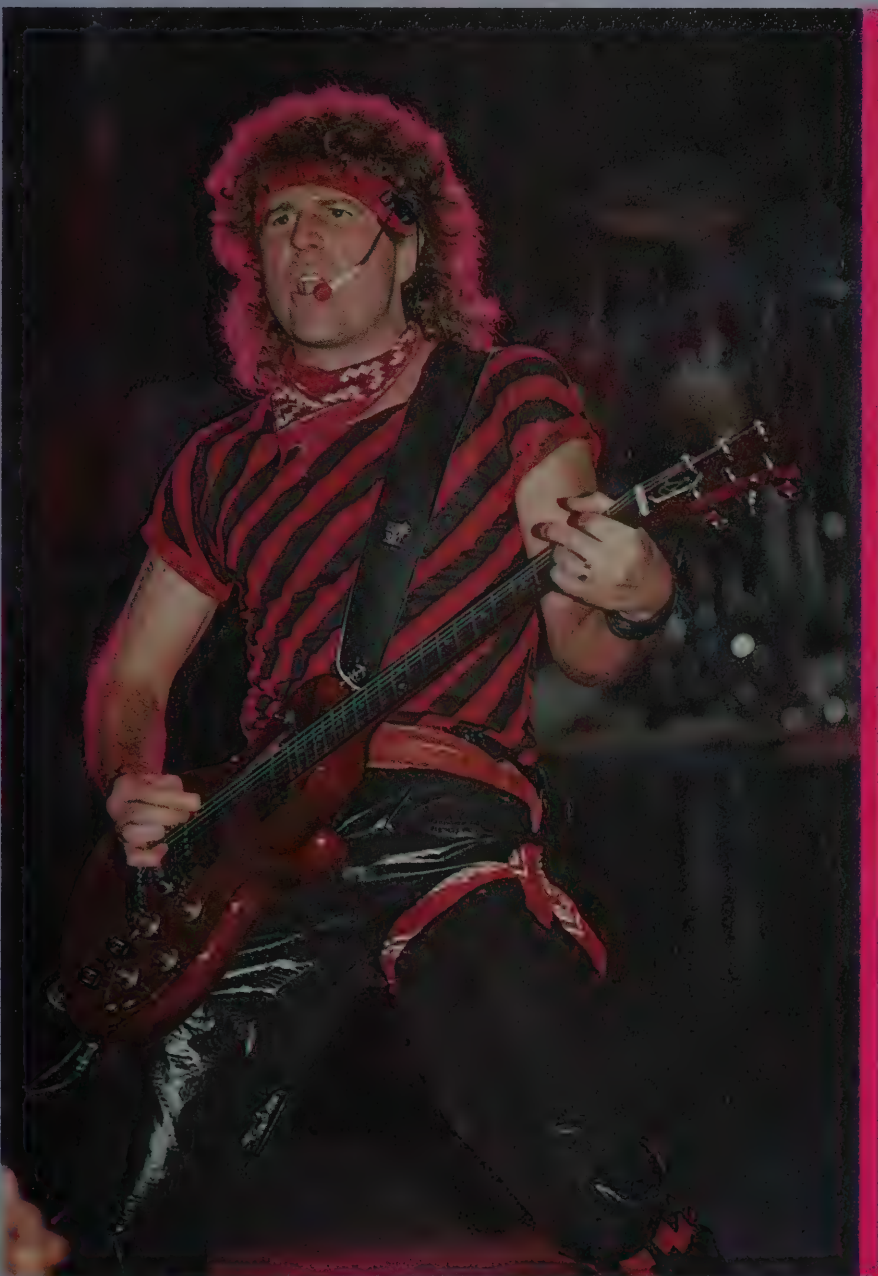
types was an indication that this interview was about to end.

Hagar gave a pretty good indication of that; fidgeting in his seat, his eyes darting around the room. He had been glad to get the word out on the Hagar-Schon project, but he was getting anxious to get on stage and rock.

He did, however, have one parting shot on the collaboration.

"The reason I'm taking the time off to do this thing with Neal isn't to make some big bucks real fast. I'm doing it because the idea of making some new music with some different musicians is stimulating. It's a different relationship. It'll be like having an affair."

"And yes," laughed Sammy, "my wife does know about it." □



Hagar: "I've wanted to play with Neal for years."





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# Celebrity rate a record

by Charley Crespo

Normally, we provide a little introduction to this column, but Dee Snider, the lead singer of New York's legendary hard rock band, Twisted Sister, offered his own. Suffice for us to say that we presented him with a pile of recently released 45s.

"Just glancing at this pile of 45s, I can tell you that 99% of these I'd never listen to and I wouldn't buy. I won't even listen to radio anymore because this kind of stuff is all they play. Now, heavy metal is a very hated music, people despise it, and the natural reaction from the heavy metal people is to automatically say 'I hate you back' regarding other music, and don't give it a chance. Just to prove that I'm not as big an asshole as the people who generically despise all heavy metal, I'm going to listen to these records and try to be objective."

## *The Night,* The Animals

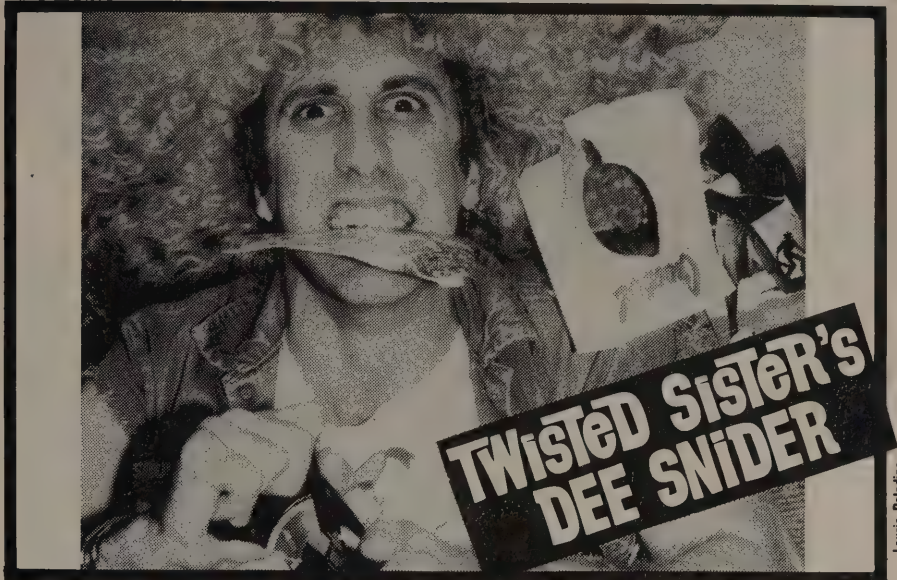
He sounds just like David Johansen. The guy rips off David Johansen, he stole his vocals and his writing style. What was that song Johansen did? The Animals medley? You mean he stole from them? Seriously, I have great respect for the Animals. It's not the greatest song in the world, it's all right, but it's nothing to have a reunion about.

## *Life Gets Better,* Graham Parker

What is the story? Is there a school where they send people like Elvis Costello and Graham Parker so they can sound like English Bruce Springsteens? It's a good English sound, but I can do without the fucked-up pronunciation. It's not a bad song. The key here is that they're heavily influenced by the music of the '60s, and Dave Clark Five did that kind of stuff *better*.

## *True,* Spandau Ballet

(Looks at the picture sleeve) I'll bet Andy Warhol bought five copies already. I've never listened to a Spandau Ballet song. Let's put it on. (Laughs) What is this, the Classics IV reunited? Remember *Stormy*? Some of these songs are tougher to listen to than others, but I'll make a valiant attempt to get through two verses. Nah, I heard enough. This band sounds like they look, and they look like my father. Whatever happened to rock and roll, whatever happened to rebellion, whatever happened to liking what our parents hated, the sound that united hordes of boys and girls under that banner of rock and roll? This is



Dee Snider: "Can they be sued for this?"

horrible. What is the world coming to? This is the antithesis of Twisted Sister. Disgraceful. Groups like this rip off Bryan Ferry and David Bowie blind, but they don't have the first impression of what Bowie and Ferry are all about. They get a haircut and a suit, they try to do it and they lose it. Meat Loaf said in your Rate-A-Record a few issues back that the songs he doesn't like become hits, and it's probably true here.

## *Heart and Soul,* Huey Lewis and the News

Chinn and Chapman wrote this, so let's see. Yet another entry into the Toto/*Hold The Line* and Michael Jackson/*Beat It* category. I hate this stuff; it purposely appeals to everybody, but even then, the keyboards in the beginning don't correspond with the guitars in the middle. It's got a heavy metal hook, but don't be fooled. Whatever happened to the Chinn and Chapman sound of *Ballroom Blitz* by Sweet, *Can The Can* by Suzi Quatro, even *No You Don't* by Pat Benatar? What's going on, Huey? I never heard of you, but I thought you were new wave.

## *Love Is A Battlefield,* Pat Benatar

I like Pat Benatar, surprise, surprise, surprise. She's the heavier side of commercial rock; she's got a little bit of balls, and I have a tendency to like that. The problem with MTV is that I relate the song to the video. She hired the Michael Jackson *Beat It* staff, and it's all choreographed with the right amount of Puerto Ricans and Blacks, and everybody's her size. She's so short. It must have been an incredible audition — "Sorry, Sally, you dance great but you're too tall." This sounds like a soundtrack for a bad video, but I won't tear it apart because I like Pat Benatar.

## *Suddenly Last Summer,* The Motels

It's warped; how symbolic. Maybe it'll sound

better. So this is the Motels single. More mediocre crap from a mediocre band. This isn't even offensive, it's like Muzak. This is like a female Spandau Ballet.

## *Foolin',* Def Leppard

I would buy this, and I already have. Another great record by Mutt Lange, who's listed as producer and songwriter. My hat's off to Mutt Lange, who is a production genius. The stuff he does is great — Foreigner, AC/DC, everything. I wish I could get him to produce our next record. Incidentally, nobody ever says it, but I think Joe Elliott of Def Leppard sounds like Paul Stanley of Kiss, especially on Leppard's *High 'N' Dry* album.

## *Sitting At The Wheel,* The Moody Blues

Give me a tab, do some acid and let's travel back. Sorry boys, this is a Jackson Browne song. This is *Running On Empty*. They must have put the wrong label on: send this one back to the factory. Put away the Valium, boys, this is rock and roll. Can they be sued for this? I think they can. Jackson Browne, call your lawyer.

## *Juliet,* Robin Gibb

I have to play this one just for old times' sake. Whoops, the record player rejected it. The record player does not want to play it either.

## *(She's) Sexy & 17,* Stray Cats

I happen to be biased. They're from Long Island, where Twisted Sister is from. They worked their way up the hard way. Plus, I love oldies. I love the band, the song and the concept. They're great. It's rockabilly, and they're living it, believing it and loving it. They're a fun band. Heavy metal kids find them acceptable because heavy metal has retained the rebellion that was the very nature of rockabilly. □



# GUITAR GREATS

by Steve Gett

**Diminutive Guitar Demon Reveals The Secrets Of His Success.**

**Hit Parader:** When did you first start playing guitar?

**Angus Young:** I must have been about five at the time — but it wasn't really a proper guitar. It was more like a banjo with a couple of strings.

**HP:** Why did you start?

**AY:** I don't know. I just picked the thing up. I couldn't even pronounce what it was.

**HP:** What were your early influences as a guitarist?

**AY:** There really wasn't much around then in terms of guitar heroes. I was more into groups than individuals. It was when I was about 14 that I started hearing people like Hendrix. The first record on which I liked the guitar sound was *I'm A Man* by the Yardbirds. That spicy sort of guitar was great.

**HP:** Did you have any formal musical training?

**AY:** Not really. I was basically self-taught. My brothers were all involved in music and I'd play along, but they were generally off doing their own things and weren't around that much. Malcolm, George and Alex were all in bands.

**HP:** Did the fact that your family was so musically inclined give you a lot of impetus?

**AY:** Yeah, it did. But, like I say, the only time we'd ever play together would be at parties and things like that.

**HP:** Did you ever have a professional job outside the music business?

**AY:** I tried working for a while and did a bit of printing, but, at the time, what I was doing was dying off as a trade. Computers were coming in and even the people I worked with would say, "You're wasting your time in here kid. Go and do something else."

Paul Martin

Angus on stage ... "I don't practice. I play when I feel like it."

## ANGUS YOUNG

Halfway through the show, the stage lights are dimmed, and as AC/DC maintain a steady, chugging rhythm, lead guitarist Angus Young places his trusty Gibson SG at the side of Simon Wright's drum kit. Then, this degenerate figure dressed in a schoolboy uniform swaggers to the front of the stage, a cheeky grin spread wide across his face. The crowd goes crazy and the cocky axeman responds to the adulation by removing his blazer and tie. The shouting and screaming is intensified, and, before long, Angus is twirling his shirt through the air, occasionally whipping it between his lily-white legs.

Eventually, he motions to the fans as to whether he should drop his shorts, and, after plenty of encouragement, he turns his back and, with an evil glint in his eye, give a quick flash of his derriere. By now the audience has gone totally berserk and, subsequently, the guitarist grabs his axe and proceeds to deliver a wild outburst of power-crazed lead work.

Angus' on-stage antics, a familiar spectacle to AC/DC fans around the world, have been one of the ingredients that has led this Anglo-Aussie quintet to the top of the hard rock world. In combination with his guitar talents — an often overlooked aspect of the band's success — Angus has become one of the most recognizable figures in popular music. Back at AC/DC's hotel following their show, I chatted with Angus about his playing, and his continuing love for rock and roll.



**HP:** A Gibson SG has become a sort of trademark guitar for you. When did you first start using one?

**AY:** I always wanted an SG when I was growing up, so I thought it was great. I used to sleep with the bloody thing.

**HP:** Have you collected guitars over the years?

**AY:** (Laughs) I've got millions of the same guitar. I've got a few other things besides the SGs, like some other Gibsons and the odd Japanese model, but I must confess that I still like the SGs. Each one I've bought has a different sound. Even though they look the same, the sound always varies — different tones, different actions, wider necks et cetera...

**HP:** What other guitarists do you listen to?

**AY:** A lot of people like to listen to solo guitarists, but I don't. I prefer to concentrate on the overall sound of a unit. If I hear something that's good as a record or as a song, then I'll go for it. I've never been keen on solo things. It's the same if we're doing a record and someone suggests I do a long bit on my own — I wouldn't do it. I figure it's better to have something exciting that fits with the song than something that goes off on its own. These days the guitarists I like most are the young ones starting off, because they're looking for something new.

**HP:** How much of your solo playing is spontaneous?

**AY:** Most of it. Anything I do is by accident or mistake! In fact, the best things I've done were by accident.

**HP:** What do you consider to be your finest moments on record?

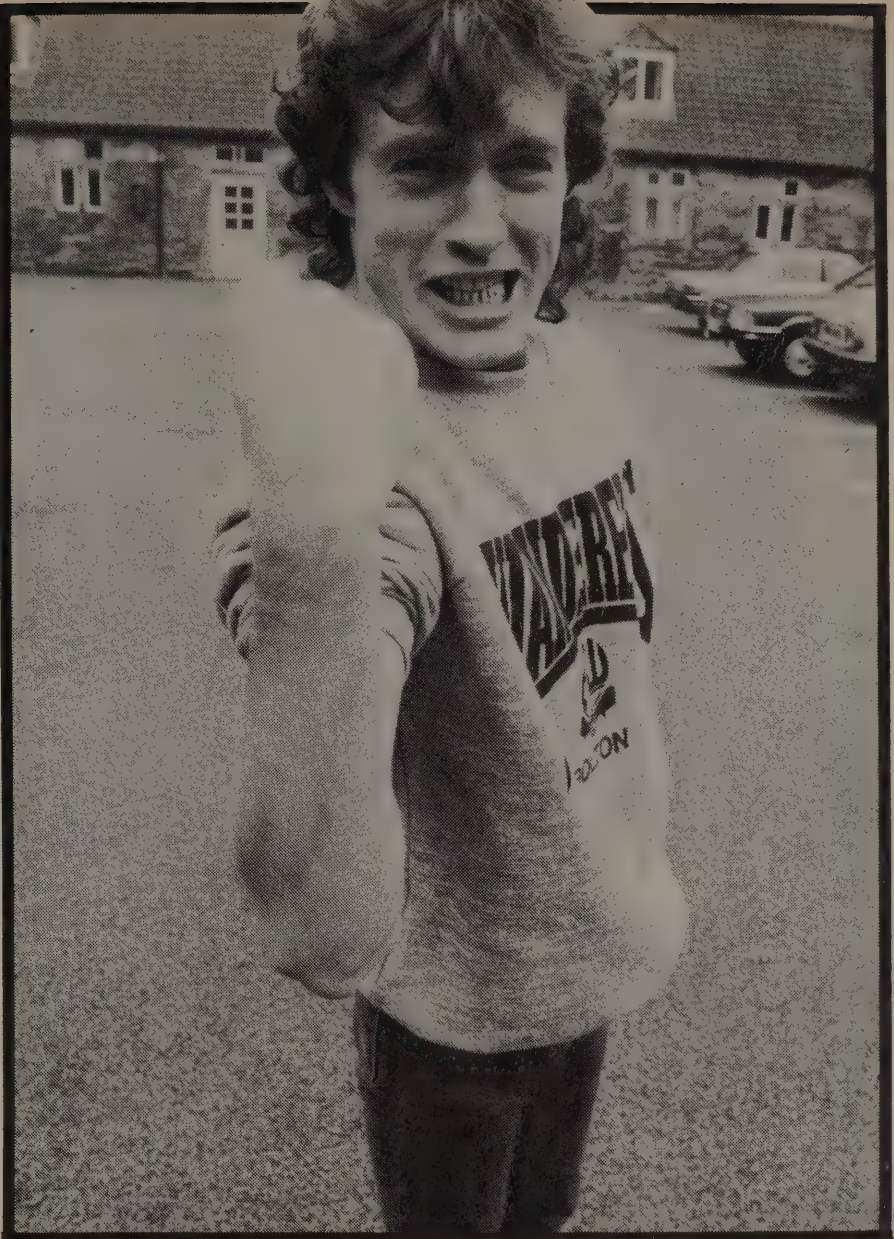
**AY:** I have to look at the overall song to answer that. I'd say *Let There Be Rock* and *For Those About To Rock*, as well as some things on **Flick Of The Switch**. I still like *Whole Lotta Rosie*, because when we were recording it we just said, "Let's try to get some hot guitar going," so basically we just let it rip.

**HP:** A lot of your fans would probably like another live album — any plans?

**AY:** That's a funny thing and I'm not sure. With Bon (Scott) we did **If You Want Blood**, and we never took it into the studio to correct anything. It was left as it was and it stood up very well. But to do another live one we'd like to think of doing something new. A lot of people stick them out and they're basically "Greatest Hits" packages, which I think the kids see through and say, "Oh what a ripoff. We've already got those songs." So we'll have to think hard before considering another one.

**HP:** I notice you're not doing soundchecks on this tour — why is that?

**AY:** It takes away a bit from the spontaneity. There's a big difference when there are people in an audi-



Ross Halfin

Angus threatening our photographer: "The best things I play are accidents."

torium, and when it's an empty hall. You can do a great soundcheck, but by show time, things could have completely changed. It's best for us to come straight into a live sound.

**HP:** Do you practice much these days?

**AY:** Not really. I play when I feel like it. If I'm sitting in a hotel room for a week

powerful — I don't know why. You can draw a bit of attention to yourself and I now find it very natural.

**HP:** Have you ever considered the longevity of AC/DC?

**AY:** We'll keep it going as long as we can keep it exciting, regardless of whether anyone is buying the records. I still like it as a band, and I'm happy.

**HP:** Has the success of AC/DC changed your lifestyle at all?

**AY:** I've got a TV now and it works sometimes — I still have to give it a kick now and then. I have no illusions and I tend to shun the whole star thing. I'd still rather go in the back door than the front door. There are people who get caught up in it all and they're always the ones with the sunglasses, and Madame Pampadour haircuts, nice shoes, nice clothes. But that's definitely not for me. □

### "I used to sleep with my guitar."

I'll have a guitar with me and fiddle around with a tape recorder, but other than that, I tend not to bother.

**HP:** Do you ever get tired of your schoolboy image?

**AY:** No. From the very first day I got into that school suit I had a great feeling of freedom. It makes me feel



# HEAVEN *the raunch bunch*



Bernard Fallon

Heaven: "We've got a street-wise sensibility in this band."

## Aussie Rockers Take Aim At The Big Time. by Andy Secher

In the late 1970s, Australia garnered a hard-earned reputation as a bastion of heavy metal mayhem. Bands like AC/DC emerged from down under with a high voltage sound that emphatically told the rock world that Australia had blossomed as a potent force in the hard rock kingdom. Then in the early 80s, the Aussie musical stance began to change. Bands such as Men At Work and INXS arrived with a style that favored simplistic pop doodling over balls-to-the-wall rock. Now, however, a new generation of Aussie headbangers have begun to emerge, with bands like Starfighters and Rose Tattoo helping to reestablish Australia's position as a heavy metal hotbed.

Perhaps the most impressive of this new generation of Aussie metalists is a five-man band from Sydney who go by the name Heaven. Utilizing a studs-and-leather image to enhance their raucous musical outbursts, vocalist Allan Fryer, rhythm guitarist Mick Cocks, drummer Joe Turtur, bassist Laurie Marlow and a lead guitarist known simply as Kelly, have blended together a variety of classic metal influences to create a sound that Fryer admitted, "has an awful lot of energy."

"We understand what rock and roll is all about," the vocalist continued in a rapid fire style. "The type of music we play isn't something you can learn or study — either you feel it or you don't. We've got a street-wise sensibility in this

band."

On the group's second American release, *Where Angels Fear To Tread*, these bad boys from down under have gone a long way towards cementing their credentials as a top-flight metal attraction. Following the release of their debut album last year, many within the rock community labeled Heaven as merely rehashed AC/DC — a band long on riffs but short on imagination. But with their latest album selling briskly across the U.S., it seems that Heaven has made great strides in establishing their own identity. Mixing volcanic original tunes like *Scream For Me* and *Madness*, with an incredible cover of the old Supremes hit *Love Child*, Heaven has, in Fryer's words, "shown everybody what we're capable of doing."

"This is a much stronger album than the first one," he said. "That was done on a budget of \$30,000. Hell, we're spending more than that on our video this time. I really consider *Where Angels Fear To Tread* our first album. We've matured over the last two years. The material is much better, and our playing has improved accordingly."

"Even the songs came together easier this time," he added. "I wrote most of the tunes with Kelly, and we cranked them out very quickly. The only song that gave us trouble was *Love Child*. We had been looking for a long time to find a cover song we could do. We considered doing

*Wild Thing*, and there was a Bryan Adams tune we all loved, but when we heard *Love Child* on the radio one day we knew that was the one we wanted to try. It was hard work, but we think we added something new to the original."

While Fryer's free-spirited attitude filled the conversation with loquacious cheer, one subject that stopped him virtually dead in his tracks was the mention of AC/DC. It seems that a few years back, at the time of Bon Scott's death, Fryer was approached by members of AC/DC's management about joining the band. Unknown to Allan, however, other people in the group's entourage were simultaneously in Europe conversing with Brian Johnson. In Australia, the music press noted that Fryer's gruff, throaty style and no-holds-barred lifestyle would be perfectly suited for AC/DC. Yet, the job that would have brought him instant fame and fortune never became his.

"I'm not bitter about it," he said. "But it was a confusing time for me. Harry Vanda and George Young (AC/DC's producers) had approached me about playing with the band, but then other people were talking to Brian about the same thing. Evidently, someone in their organization figured that Brian would be better suited for helping the band break in America. I'm quite content with being in Heaven though," he added. "This band is playing some of the most exciting music around, and we'll have our success sooner or later." □



# YES

## returning with style

### Legendary Band Regroups With 90125.

by Rob Andrews

"Yes is still an important band — we definitely have something to say," the band's bassist Chris Squire said as he sat in his London flat. "A year or so ago I wouldn't have made that statement. I thought that we may have played out our string. But I began to realize that it was silly to throw away a reputation and a tradition that had taken so long to develop."

The reemergence of Yes on the rock scene is one of the more convoluted stories of recent vintage. Just a few months back, reports emanating from England spoke of an exciting new band called Cinema, which featured the talents of former Yes members Squire, drummer Alan White, and keyboardist Tony Kaye, in addition to guitarist/vocalist Trevor Rabin. The band was heralded as "the next Asia" in one British rock journal, and record companies jostled with one another in order to sign the fledgling supergroup.

Then, just as quickly as Cinema had burst upon the rock scene, they vanished — without a musical note or a concert performance to their credit. It seems that the band decided that Rabin's vocal talents were too limited to front a big-time rock band, so the group put their heads together to decide on who might be recruited to round out the band's lineup. After a number of suggestions had been bandied about, the name Jon Anderson came into the conversation. As Squire recalled, things began to jell instantly.

"Alan and I had stayed in touch with Jon after he left Yes a few years back," he said. "When you work with someone for so long, and share so many common memories, you can't cut him out of your life very easily. We approached Jon about joining the band, and while he was interested, he said the only way he'd do it was if we decided to call ourselves Yes. After considering the idea for a while, we realized that his suggestion made sense. In fact, we have more original Yes members in this band now than we had on the last 'official' Yes tour."

The band returned to the studio to cut some new songs for their latest album, **90125**. While many of the backing tracks from the original Cinema sessions were left intact, Anderson's unique vocal style made a few cosmetic changes necessary.

"Jon has always had some very definitive ideas about music," Squire said. "He knows what he wants, and he's not shy about asking for it. Having him join the group when he did was very helpful, because he was able to listen to what we'd been working on with a fresh and unbiased ear. He was able to express his feelings about what was weak and what was strong in our presentations. Obviously, that was a big help."

In the soaring guitar/synthesizer interplay that characterizes such tracks as *Owner Of A Lonely Heart* and *It Can Happen*, Yes have retained their classic progressive rock sound. Yet, by sacrificing some of the musical pomp-



The new Yes... "We're still an important band."

osity that marred some of the group's past work, Yes have presented a more streamlined contemporary sound that recalls the work of another band close to the Yes family — Asia.

"I can see certain similarities in the bands, but not that much," Squire said. "Perhaps the major reason for even a superficial similarity is that Trevor Rabin has a very good pop feel to his writing. Asia has that same feel in some of their

material. The way we approach music shares a common root — after all, Steve (Howe) and Geoff (Downes) went through a lot with Alan and I. But Yes is still a very distinctive band. We don't have to take a back seat to anybody. We're proud of the music we're making now, and we're quite pleased with the way the band turned out. As far as I'm concerned, things couldn't be better." □



# Pick hit



Dokken (left to right): Jeff Pilson, Don Dokken, George Lynch, Mick Brown.

## ==DOKKEN==

### L.A. Metalists Take The Long Road To Success.

by Andy Secher

For some bands life is easy — they get together, play a few local gigs, attract record company interest and release their first album. For others, however, the path to finally getting that debut disc out can be long and difficult. Take the case of Los Angeles-based hard rockers Dokken, who waited nearly two years to have their first LP, **Breaking The Chains**, released in America. According to vocalist Don Dokken, there were times when he wondered if the band would ever get that one big break.

"It was incredibly frustrating," the blond singer said as he relaxed in his L.A. apartment. "We had played a lot of shows in the area, and there had been some record companies that showed interest in us, but things just never worked out. Either they'd say, 'Your type of music just isn't happening right now.' Or they'd have some excuse about the label not signing new bands. It was always the same."

To remedy the situation, the band, which now features guitarist George Lynch, bassist

Jeff Pilson and drummer Mick Brown, ventured to Europe where the original tapes for **Breaking The Chains** were recorded. "We went to West Germany and worked at Dieter Dierks' studio," Don explained. "The album came out in Europe and caused quite a sensation, but we still couldn't get an American label to distribute it."

While the band remained disturbed over their inability to stir up any State-side interest, Don's friendship with Dieter Dierks produced an unexpected side benefit — the chance to appear as guest vocalist on the Scorpions' **Blackout** album. "Dieter has been working with the Scorpions for years and years," Don explained. "At the time that they were working on **Blackout**, Klaus Meine was having some troubles with his throat. Dieter didn't want the band to stop working on the album while Klaus got better, so he called me in to do some work with the group. I couldn't believe it — I've been a fan of theirs for years. They all treated me very well, and that made working with them a wonderful experience. Thankfully, Klaus' voice improved quickly, and while he was able to record all the lead vocal parts, they were kind enough

to credit me on the album."

Once Don's brief stint with Scorpions had been completed, he redirected his energies to his own band — who were going through some internal problems of their own at that time. Guitarist George Lynch, whose fiery style has been favorably compared to that of Eddie Van Halen and the late Randy Rhoads, had auditioned for Ozzy Osbourne's band as Rhoads' replacement. For a while it appeared that he had secured the job, but the lure of Dokken's promising future eventually convinced Lynch to forego the opportunity to play with his Ozzness.

"Of course we were all very glad that George was able to stay in the group," Don said. "He's an incredible guitarist and he adds so much to the band. He's going to be a big star in the very near future."

Lynch's decision to stay in Dokken was soon rewarded when the band finally procured an American record deal. Remixing the European version of the album to "boost up the drum sound," and adding a scorching live version of *Paris Is Burning*, **Breaking The Chains** has emerged as one of the finest hard rock debuts in recent memory.

"The album features a lot of good, melodic hard rock," Don stated. "We don't think there's anything wrong with writing a song that has a catchy hook and a good melody. Just because we're a hard rock band doesn't mean we can't be good songwriters and musicians as well. Look at a band like the Scorpions — they've never sacrificed their songwriting in order to sound heavier. Dokken is a band that has a lot to offer," he added with a smile. "I'm just glad that we're finally having the chance to show what we can do." □



by Charley Crespo



Queensryche, the pride of Belvedere, Washington, started on the road to riches when the owners of a local record store heard the band's demo tape and decided to press 3,500 copies to launch an independent record label, 206 Records. In November, 1982, the same shopowners took a vacation to England and dropped off a tape for the metal fans at *Kerrang!* magazine. In no time, *Kerrang!* printed an ecstatic review and Queensryche was on their way to European success. The four-song, self-titled EP is now available domestically and the heavy metal quintet is enjoying the American public's enthusiastic response.

"This is all fantastic," said Queensryche's lead singer, Geoff Tate, "but the best thing is that we can quit our day jobs and concentrate on what we really love — rock and roll music."

# Shooting stars

## Big Country



"When I was playing dance halls in Scotland in 1976, I always said I wanted to do things with guitars nobody had ever done before," says Big Country's Stuart Adamson. "I wanted to use them as an integral, even orchestrated elements within a song, not just rhythm and lead guitars."

Adamson left a wild and reckless band in Great Britain called the Skids, after four albums and a string of hits, in order to form Big Country. His first recruit for the new band was another guitarist, 22-year-old Bruce Watson, a biker, barfly and punk aficionado who needed no encouragement to leave a job scrubbing out nuclear submarines; no longer would his boots glow radioactive green in a disco. Bassist Tony Butler and drummer Mark Brzezichi, who'd worked as a rhythm section in the studio for Pete Townshend, the Pretenders and others, filled out Big Country's lineup. The quartet is getting a wide cross section of rock fans with their *The Crossing* LP.

"Big Country is not punk, new wave, heavy metal, progressive or pop," says Adamson. "Big Country plays stirring, spirited music to move mountains by."

## Cobra



Cobra began in 1981 when Swiss-born lead guitarist Mandy Meyer came to an amicable parting of the ways with Krokus, Switzerland's premier hard rock band. Although he was only 20 years old at the time of the split, Meyer had the outline of a new group already in mind, and took the next 18 months to put it together. Cobra now consists of lead vocalist Jimi Jamieson of Memphis, keyboardist Jack Holder also of Memphis, bassist Tommy Kaiser, who had played with Mandy years before in Switzerland, and drummer Jeff Klaven, who'd played in bands in and around Champaign, Illinois.

Before long, Cobra jetted to Switzerland to record demos. These tapes were then shopped around, and after signing with an American record company, the hard rocking quintet headed for Miami to record their debut LP, *First Strike*. The group is now based in Memphis.

## Hawaii



Hawaii first started getting the attention of metalheads as Vixen in 1981, when guitarist Marty Friedman, lead vocalist/bassist Gary St. Pierre and drummer Jeff Graves became the Hawaiian Islands' number one power trio. The group made appearances on the *U.S. Metal II*, *Metal Massacre II* and *U.S. Metal III* compilation albums and created a buzz with an independently released EP. Hawaii is now ready to assault the first 49 states with a debut album, *One Nation Underground*.



# VANDENBERG

## flying high

by Andy Secher

*"The Dutch people get sick of you in a hurry."*



Vandenberg: "We couldn't wait to get back into the studio and record this album."

Holland has always been known more for producing tulips than great rock and roll bands. Aside from Golden Earring and Focus, the land of windmills has always depended more on importing their music from England and America than creating home-grown product. Guitarist Adrian Vandenberg admitted that the musical environment of his homeland wasn't too encouraging during his band's formative days.

"There just aren't that many places that will allow you to play rock in Holland," the tall, ever-smiling axe-slinger explained. "Usually you have to head off to England or the continent if you want to get any attention. Holland is so small that you can play every club in the country in two weeks. Unless you're willing to get out of there and play in the rest of Europe, the Dutch people get sick of you in a hurry."

Luckily for Adrian and the rest of his band — drummer Jos Zoomer, vocalist Bert Heerink and bassist Dick Kemper — their talents led them to bigger markets before the home folks could tire of their skills. Last year, the group's debut album, **Vandenberg**, sailed into the Top 40 of the album charts and established the group as one of the brightest new lights on the rock scene. Not wanting to rest on their accomplishments, the band finished their first international tour in May, and returned to the recording studio to begin work on their second LP, **Heading For A Storm**.

"We were so encouraged by the reception that the first album received that we couldn't wait to get back into the studio," Adrian said. "There were so many new experiences we had on the road that we wanted to write about. When you come from Holland, and then suddenly find yourself touring the United States, that's a very exciting thing. People who live in America may be a bit jaded about their country — they take so much for granted. Take it from a foreigner, America is the most amazing country on earth!"

"It's also the perfect place for a rock and roll band," he added. "The crowds are so responsive, and everywhere you go people just love to get up and rock. Our experiences in America really affected our new album. There's a more 'worldly' feeling to it. We're very excited about this LP because it's a big improvement over the last one. There's still plenty of good, loud rock and roll, but there's a more polished style as well."

On such tracks as *Friday Night* and *Different Worlds*, Vandenberg shows that they have indeed matured into a top-flight rock and roll unit. While their first album occasionally suffered from the uneven quality of the material, on **Heading For A Storm**, there are no weak links — every tune is a potential rock and roll anthem.

"Each song just seemed to fall into place on this album," Adrian explained. "Sometimes people say that a band's second album is the most difficult. But we were lucky — things worked out very easily. Now we want to go back on the road and play both the new songs and the things that the fans enjoyed last time. Maybe we'll be able to headline some of the shows this tour — even though I'll be very happy to have the same situation we had last time."

The "situation" that Adrian alluded to was Vandenberg's "special guest" billing on Ozzy Osbourne's last Stateside visit. While the guitarist admitted that playing in front of a rock legend was "scary at times," he quickly added that working with the Oz is an experience he'll never forget.

"He's an amazing man," Vandenberg said. "He's like two different people. On stage he's a crazy man, but off stage he's very quiet and very nice. His band used to come out and watch us all the time, and they would often offer suggestions about what we could try to help the set. We truly appreciated that. People like Ozzy have been doing this for years and years, while we've only been touring for a short time. Hopefully, we'll be able to headline an entire tour in the near future, and I'm hoping that I can be as helpful to our opening act as Ozzy and his band were to us." □



## Blackmore And Company Finally Reach Their Street Of Dreams.

by Andy Secher

**R**itchie Blackmore stood stage right, stoically playing his white Stratocaster as 20,000 fans went crazy in front of him. Suddenly he whipped off the guitar and tossed it into the air. As the rest of Rainbow continued to lay down a rock solid beat, the man in black casually caught his instrument, dropped it on the floor and began strumming its tremelo bar with his foot. After treating his instrument with such disdain there was nothing left for Blackmore to do but pick up the guitar, smash it to smithereens and toss its battered remains into the audience.

"There's no disrespect to the instrument intended," Blackmore said as he sat in his dressing room, downing a beer a short time later. "It's something of a theatrical ploy, but I enjoy doing it. I imagine there's a bit of the 'ritualistic sacrifice' attitude there, and the crowd always seems to enjoy it, so I don't see the harm. You'll notice that I never use one of my concert guitars during the closing number. Usually it's a new instrument right out of the box. That way I haven't had the time to develop any sentimentality towards it."

While Blackmore's guitar-smashing antics have long been a highlight of Rainbow concerts, the group's recent album, *Bent Out Of Shape*, shows that the band has turned in a slightly more mellow — if no less rocking — direction. With the success of the ballad *Street of Dreams*, and the radio-oriented stance exhibited throughout the LP, some rock fans have begun to wonder if perhaps after 15 years in the hard rock sweepstakes, Blackmore hasn't begun to soften his metallic stance.

"I don't think so," he said with a cold look in his dark eyes. "We're enjoying a great deal of success with the music we're playing these days, and there's nothing wrong with that. I went through a period with Rainbow when we were making very uncompromising music. Unfortunately, few people seemed interested in listening to what we were playing. Over the last few albums we've turned in what

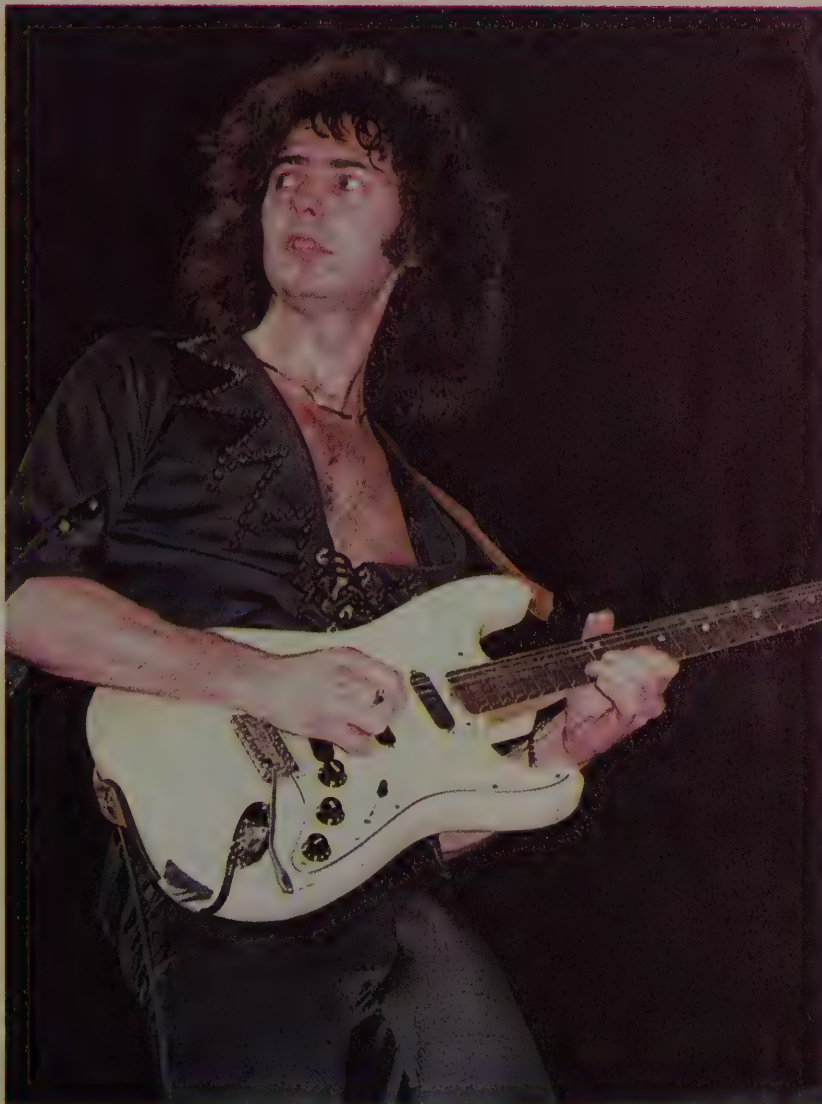
could be called a more commercial direction. But we haven't compromised our musical standards. We're still playing Rainbow music."

One of the main reasons for the band's shift in style has been the emergence of vocalist Joe Lynn Turner as an outstanding songwriter. Of the nine original tunes that adorn *Bent Out Of Shape*, Turner co-wrote eight. "Joe

has an excellent sense of melody," the band's bassist and producer Roger Glover explained. "Ritchie generally will come up with a riff and Joe will develop lyrics and a hook to go with what Ritchie's done — they make quite a team. "I'm very glad that Joe's been able to take on the additional responsibility of songwriting," Glover added. "I used to feel obligated to write quite a bit of the

# Rainbow

## living it up



Ebert Roberts

Ritchie Blackmore: "The crowd always seems to enjoy it when I destroy my guitar."



Joe Lynn Turner





material, and that took away from my production time. This way, everyone feels involved with a particular task in the creation of an album. Rainbow is like a team in that we each have a specific job to do, and we each feel comfortable doing that job."

One of Glover's primary responsibilities is making sure that Blackmore's stellar guitar skills get the proper attention in the recording studio. While Ritchie admitted to "still being scared to death when the red light goes on in the studio," Glover feels that his goal as Rainbow's producer is to make sure that Blackmore's studio work sounds as vital and inspired as his live performance.

"I don't know if Ritchie will ever be able to play as well in the studio as he does on stage," Roger stated.

"That's just a fact of life. He feels somewhat inhibited by the sterile confines, and nothing anyone says or does can change that.

Nevertheless, I believe that **Bent Out Of Shape** features Ritchie's best playing ever. The song format we're using prohibits him from having as much freedom as he had on earlier Rainbow albums, so his solos have to be more succinct and more dynamic.

"The studio we used to record the album, Sweet Silence, in Copenhagen, is especially good for Ritchie. We had worked there before on the **Difficult To Cure** album, and we remembered that the studio seemed to enhance Ritchie's playing like nowhere else. My goal is to try to capture Ritchie's natural sound, so we set up his amps in the recording room, then put mikes in front of them. Sometimes that works and other times it can be a disaster. On this album that process worked perfectly. We captured a resonant sound that gives the album a very powerful feel."

On such tracks as *Stranded*, *Desperate Heart* and the hit single *Street of Dreams*, the hard work of Blackmore, Glover, Turner, keyboardist David Rosenthal and new drummer Chuck Burgi is clearly in evidence. In sharp contrast to earlier Rainbow albums, which featured gothic lyrical imagery and one-dimensional metal anthems, **Bent Out Of Shape** covers a wide range of hard rock styles while never compromising Blackmore's goal of "playing music we can believe in."

"This album shows the progress that Rainbow has made over the last few years," Glover said. "This is an album for the 1980s, as opposed to the standard heavy metal sound of the '70s. **Bent Out Of Shape** has a very modern sound, yet the elements that have made Rainbow popular are still very much there. As long as Ritchie is present, there will

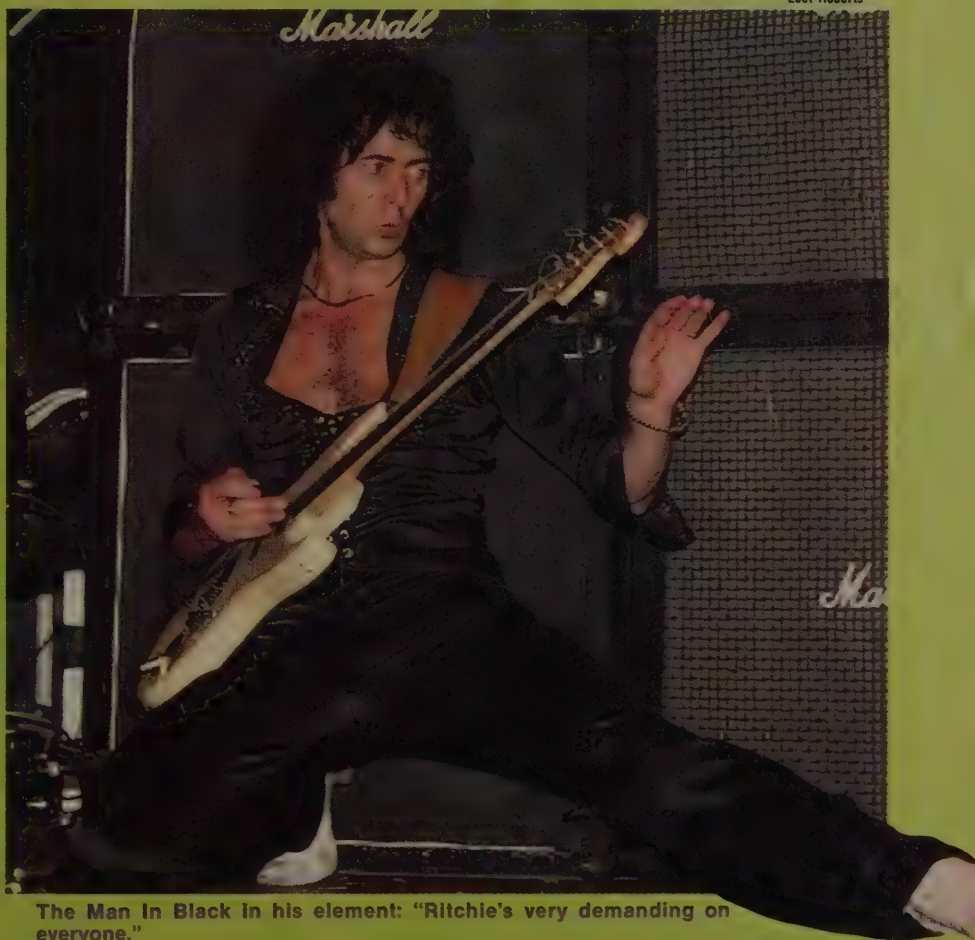
always be that very distinctive sound that separates Rainbow from every other band. He's still the best heavy metal guitarist in the world, and no matter how many ballads we may record, his playing will always add that hard edge. The band is very strong right now, and we hope to keep the same sound, and the same members, for a long time to come."

Glover's back-handed reference to Rainbow's personnel problems brings up the key ingredient in Rainbow's continued evolution. Has there ever been a rock and roll band that has undergone more lineup changes than Rainbow? Over the band's nine-year history, no less than 15 different musicians have passed through the group's revolving door. Such rock luminaries as Ronnie James Dio, Cozy Powell, Graham Bonnet and Don Airey have done their time at Blackmore Tech, and while most prefer to forget their stint in Rainbow, as Don Airey put it, "working with Ritchie was a very eye-opening experience."

On **Bent Out Of Shape**, the band's tradition of never having recorded two albums with the exact same roster continues, with drummer Chuck Burgi having replaced Bobby Rondinelli. While Burgi admitted to being "a little shaky" over the opportunity to work with the

unpredictable Blackmore, Roger Glover insisted that Rainbow's current lineup could very easily stand pat for a number of years to come.

"This is the most compatible lineup Rainbow's had since I've been here," he said. "The band's musical direction is clear, and with Ritchie, there's no question about who's in charge. There are always personality conflicts in any band, but there just aren't any monster egos involved in the band. There shouldn't be any big run-ins between Ritchie and anyone else. Ritchie can be a little difficult to work with," Glover added with a knowing smile. "He really hasn't changed from the way he was in Deep Purple 10 years ago. He's still very intense, and very demanding. But he doesn't push anyone in the band harder than he pushes himself. Everyone respects Ritchie — whether they agree with him or not. They know he believes in what he's doing and is totally committed to the band. We've all been involved with music long enough to know that success has its price. It's not easy being in a successful band. You've got to keep pushing yourself if you want to stay on top. Ritchie's not scared to push people if he thinks everyone will benefit in the end." □



The Man In Black in his element: "Ritchie's very demanding on everyone."







QUIET RIOT

HIT PARADER





# PAT BENATAR

a time  
of decision

**Live From Earth** Catapults  
Rocker To The Top Once Again.

by Robyn Flans

Pat Benatar is taking control of her life these days and feeling quite good about it. She has come to grips with her fame and is successfully settling into her marriage with Neil Geraldo, as well as actively participating in the growth of her own career.

Her live record, *Live From Earth* is a source of pride to Benatar since, for a long time she has wanted to capture her in-concert energy on vinyl. Her elaborate video for *Love Is A Battlefield*, (one of the two studio cuts on the LP) is also an accomplishment, and her recently aired HBO concert special was thrilling for her to watch. She's had a hand in producing it all and she's pleased with the results, which says a lot when a perfectionist like Pat is satisfied.

**Hit Parader:** What's different about Pat Benatar on stage as opposed to on vinyl?

**Pat Benatar:** It's much more spontaneous. It has a lot more of an edge to it on stage and there's a much different approach from the recording studio.

**HP:** For those who didn't see your live show, how might the songs differ?

**PB:** The songs, the arrangements and the overall performance of the songs are so different live than the songs recorded. I always say that if you could just make a record after you do the tour, it

would be great because by that time, you can do it in your sleep and you find all the little nuances and every syllable of a word and you're so relaxed with a song. A song, when it's recorded, is in its infancy and by the time the tour is over, it finally reaches the potential of what it was going to be.

**HP:** You obviously recorded several nights. On what basis did you choose the particular songs you put on the album?

**PB:** Neil and I went through all the tapes we had, which took forever, and we first picked the songs

we wanted to have on the record and then tried to find the nights that were good. It was really interesting because we found out that there were songs that we thought we wanted that maybe didn't come across as well as we had planned, and there were other songs that maybe weren't our favorites, which came across with so much more energy than we had thought.

**HP:** How involved in the post production were you?

**PB:** I have to be there for everything because I have to make most of the final decisions. Neil

Benatar receiving one of her numerous Grammy Awards.

Russell C. Turik



does most of the real road work, going through all the tapes, the logging and all the technical things, and then I come in and listen with him. Otherwise, we just have to keep back-tracking because he'll choose, and if it's not what I want, we have to start all over again. We try to do everything simultaneously. Once we've worked out what songs or what night, he goes in and mixes. I don't have any expertise there, I just know what I like.

**HP:** Are your feelings usually the same?

**PB:** (laughs) No. We usually don't agree, but the great thing about it is that his input and my input are so far away from each other that as it goes along the line, it comes somewhere down the middle and it's never too far to the left or too far to the right — it finds a happy medium.

**HP:** There are two studio cuts on the album. Do these songs reflect a new direction?

**PB:** *Love Is A Battlefield* is an intentional direction change for the band. I hate staying in the same vein all the time. The more you restrict yourself, the more other people will restrict you. I always want to do something off-the-wall that wouldn't be expected, and keep trying to change so I never have to stay in a little box. I don't want to always have to sing *Heartbreaker* and *Treat Me Right*. For the first two years you're terrified to move because you just finally got a grip on what it is that you're supposed to be doing and what it is that you think you love, and what happens is that you continue to go on because it's comfortable and safe. The most boring thing that can happen to an artist is to stay and keep going back to what works. I have to go out and overextend myself so I can get refreshed. The most important thing to me is that I don't get stuck and if you keep taking chances, that can't happen.

**HP:** How do you feel you've grown as an artist?

**PB:** I've probably grown more personally than musically, which is maybe catching up now. I've finally come to grips with success and all the things you are never prepared for. This is the first time in my life where I'm comfortable being who I am. You start out and you really like who you are and somewhere along the line, something happens, whatever it is, to change your mind and you're not so sure that you love this or you love yourself. Then after a while, when all the dust settles, you have time to regroup and think about everything and you realize that it's really up to you. You control your own life and your own destiny, and as long as you let everyone else know that you understand that, that's when your life begins to change. As soon as I understood that no one could make me do things that I didn't want to do, make me take photos, make me wear outfits, make me record songs I didn't want to record, that's when I got happy. I feel better now and since my emotional state was better, I had more time to concentrate on my work instead of wondering about if I was going to make it through the day. Life is great now!

**HP:** Sometimes I get the feeling you think you're a Superwoman.

**PB:** I don't. I want it all, but I know that I can't do it all. I want a family and I want to be as comfortable at home cooking lasagne as I am in front of 20,000 people. I have achieved that to a certain extent, but I know there will come a time when I have children that I have to come to terms

with the fact that something has got to give one way or the other. I will definitely try my hardest to juggle both lives, but just because I know what I'm like, I know I'll mostly spend time at home and try to maintain my other life. No, I don't think I'm Superwoman. I'm much too vulnerable. One of the great things about being female is that you can maintain your vulnerability and still be strong

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**"The more you restrict yourself, the more other people will restrict you."**

---

and smart. There should be new female role models. Growing up, we were poor and my mother worked and had to raise a family at the same time. I never felt I had to go looking for strength only from my father. My mother was strong too. I never felt like my father was the one

who fed us or that he was the only one who made the decisions. It was never like that in my house.

**HP:** On a personal level, are you and Neil partners in the true sense of the word?

**PB:** Yeah, we have an arrangement in the way that we live. We're partners musically, and yet our relationship is very different from the way that is. I think we're much more equal musically than we are as husband and wife, but that's something we choose. He understands exactly what I am and I understand exactly what he is, and we choose to live another way at home. I'm sure it's not what everybody expects. (laughs) He does not do the dishes, we do not share, but we have laid it out that way because it's the way we prefer it. I prefer to be the homemaker. I don't want him in my way. We work so close musically, in the studio and on stage, that when we're home, I want the separation. I want him to be doing his thing and I want to do mine. □

Mark Weiss



Pat on stage: "My music has a lot more of an edge to it when we play it live."



Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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# ENTER HIT PARADER'S TOTAL BAND SWEEPSTAKES!

Starting with this issue, **Hit Parader** is proud to announce the *Total Band Sweepstakes*. Open to all our readers (where local laws allow), the *Total Band Sweepstakes* will run in the next six issues of **Hit Parader**.

The grand prize in Sweepstakes #1 is the hottest guitar around — the "Randy Rhoads" by Charvel/Jackson.

To enter, just fill out the coupon below and return it to us before February 15, 1984. No purchase is necessary. On March 1, 1984, **Hit Parader** will hold a drawing to see who the lucky winners will be. Winners will be notified.

In addition to each month's grand prize, 10 monthly runners-up will each win a collection of 1983's best heavy metal albums as chosen by **Hit Parader** editor Andy Secher. Also, 50 additional winners every month will be given a one-year subscription to **Hit Parader** — America's best rock and roll magazine.

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## — FUTURE GRAND PRIZES —

**The V220 Tremolo from Carvin** is for the serious rock 'n' roll guitarist. It offers a radical new shape, which is perfectly balanced for comfortable playing. It has a Kahler locking tremolo system, which has earned the reputation of being the best tremolo made because it gives guitarists the "Dive Bombing" effect without the hassles of going out of tune.

The V220 comes with one standard M22 pickup in the neck position and an M22SD at the bridge, giving maximum power and sustain for lead playing. Dual-to-single coil switching is also used to get the thin or fat sound. A brass nut is standard, and the tuning keys are Schaller M6 Minis.

**Ibanez RB888 Roadstar Bass.** This streamlined little beauty is the sweetest lightweight bass to come along in quite some time. This slick Roadstar Bass has Super-6 Ibanez pickup, maple/rosewood fingerboard and a 34" scale that can make some of the finest sounds ever heard!

This hot-looking bass has an Alder wood body, Velv Tune II machine heads, Accu-Cast BII bridge and chrome hardware.

**Squier Stratocaster by Fender.** This super-slick instrument is part of a new line of Squier guitars introduced by Fender in late 1983. It features a large headstock, a three-bolt neck attachment, and the traditional pickup and control setups.

The light touch and brilliant tone that is the trademark of Fender is helping to make the Squier Stratocaster one of the world's most sought-after electric instruments.

**Roland SH101 Mobile Synthesizer.** The SH101 is a monophonic, one note at a time synthesizer that features incredible sound generation capability in addition to portability for stage use.

A digital keyboard control gives the SH101 its sequencer, arpeggiator and transposing abilities. On-board sequencing allows automatic playing of up to 100 notes.

The SH101 is fully interfaceable with all the appropriate connections provided in this incredible giveaway package!

## THIS MONTH'S GRAND PRIZE

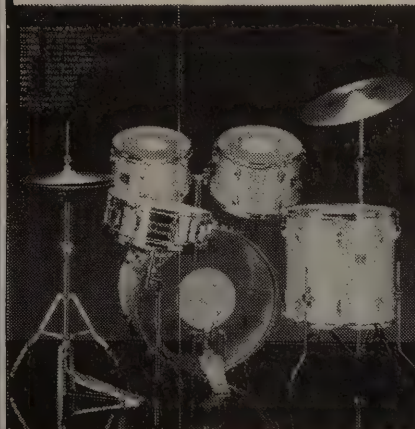
**The Randy Rhoads Guitar.** In March, 1982, Ozzy Osbourne's ace guitarist, Randy Rhoads, died in a tragic accident at the age of 25. For the 15 months prior to his death, Randy worked very closely with the staff of Charvel/Jackson to create the guitar that now bears his name.

With the consent and agreement of his family, Charvel/Jackson is proud to present the Randy Rhoads Guitar, and **Hit Parader** is proud to offer it to **you** as our very first Grand Prize! This guitar is unique in design and is currently being played by major artists around the world!

### Next Month's Grand Prize:

**The Swingstar 850 Tama drums.** Includes all the hardware and cymbals. Swingstar is constructed of 9-ply mahogany shells, which is a high quality alternative for the serious player.

Included in this incredible giveaway: 14x22 bass drum, omni-sphere double tom holder, 8x12 tom tom, 9x13 tom tom, 16x16 floor tom tom, 5x14 metal snare drum, flexi-flyer bass drum pedal, snare drum stand, cymbal stand, hi-hat stand and drumsticks. Watch the April, 1984, issue of **Hit Parader** for details!



### THE RULES

1. No employees or associates of Charlton Publications/Capital Distributing Company or their families are eligible.
2. You may enter as often as you like.
3. The decision of the judges is final.
4. All winners will be announced in future issues of **Hit Parader**.
5. All prizes will be awarded as described, with no cash substitutions allowed.
6. All entries for Sweepstakes #1 must be postmarked by midnight, Feb. 15, 1984.

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# INSTRUMENTALLY SPEAKING

by Michael Shore

In this issue we examine the shapes of things, guitar-wise. After all, in rock and roll, looks count too, and sound isn't *everything*, especially when so many guitars come with coil-tapped pickups that can make them sound like Gibsons and/or Fenders or anything else you might have in mind.

Hondo have made a number of eye-catching axes, like their Explorer-based, star-shaped and X-shaped wonders, complete with spider-web designs painted on the bodies and the like. But Hondo recently made a heart-warming move in the shape sweepstakes by revamping the legendary Danelectro "Longhorn" guitar and

bass. Danelectro went out of business in the mid-'60s, but not before producing some of the oddest, most distinctive collectors'-item axes in modern history—they had masonite bodies trimmed in textured plastic, shiny coppertone finishes, and those inimitable "lipstick tube" pickups (biting, full-range, distinctive-sounding single-coil jobs actually encased in chrome-plated lipstick tubes).

Jimmy Page of Led Zeppelin used to play a single-pickup, double-cutaway Danelectro whenever he played slide with Zep (like on *Dazed and Confused* and *What Is and What Should Never Be*). More recently, Dave Edmunds

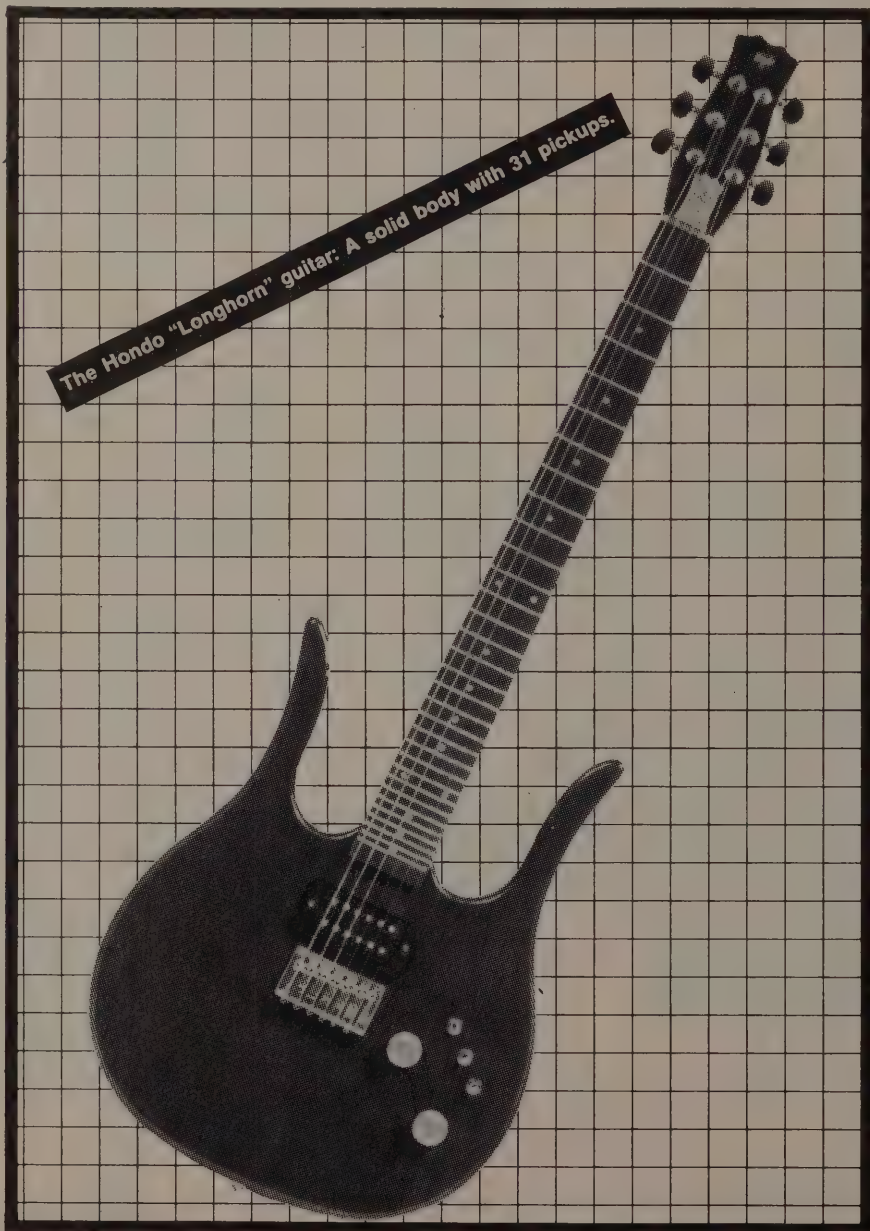
revived the "Longhorn" on the cover of his latest album,

**Information.** Take a look at that cover, or Edmund's videos on MTV, or at the accompanying photo of Hondo's new Longhorn to get an idea of the striking, unusual design of the Longhorn, and you'll see why it was properly named (the only other thing they could have named it after was an Aeolian Harp — try a dictionary or encyclopedia to look up that one).

The original Danelectro Longhorns (which are now almost impossible to find), like all Danelectros, were actually thin hollow-bodies *without* F-holes; this body design, incorporating a pinewood center-sustain block from neck to bridge, helped the guitars have a very unusual, twangy sound. The Danelectro Longhorn guitar (there were also four- and six-string basses), like the Hondo revamp, has 31 frets — that's right, 31. The extra-deep cutaways of the Longhorn body made the higher-than-high frets easily reachable, and the added neck-length resulted in an even twangier sound, accentuated by those sharp, clean lipstick-tube pickups.

The new Hondo Longhorn guitar has 31 frets and the same deep cutaways, but it does *not* have lipstick-tube pickups, which is a shame. (Why not go *all* the way, Hondo, and design a modern pickup that can be encased in a lipstick tube to get the *full* vintage look?). But they do have one up-to-date humbucking pickup with three different coil-tap switches for extreme sonic versatility, and a much stronger die-cast bridge than Danelectro's. And the Hondo Longhorns are *solid body* guitars, which means they have way more sustain than any Danelectro ever could.

The new Hondo Longhorns don't sound quite like the vintage Danelectro originals. But with those 31 frets and three coil-tap pickup sounds, they *do* sound unlike any other guitar. And, of course, they *look* fantastic — and they're available not only in the vintage Longhorn "appliance-burst" finish (creme body with bronze edges), but in deep brown and black mahogany wood-grain finishes, like the one shown here, as well as hot-rock red. The Hondo Longhorn basses, with the same shape and improved hardware, have a punchy split pickup with a





two-position semi-coil-tap sound selector switch. At \$469 and \$490 list prices for the guitar and bass respectively, they're well worth looking for as well as looking at — not to mention listening to and playing on.□



Hey, all you new Eddie Van Halens. If you're going bananas trying to figure out guitar chords, Banana Musical Products has the answer — their new Chord Computer, a hand-held calculator with a fretboard display showing up to five alternate fingering patterns for every major, minor, dominant, augmented and diminished guitar chord there is, as well as 6th, 7th and 9th chords. It also shows you how to transpose keys, and when displaying chord-fingering patterns, it always shows the easiest one first! What'll they think of next? It fits in any guitar case and costs only \$49.95. For more info, write: Banana Musical Products, P.O. Box 1058, San Juan Capistrano, CA 92693.



Speaking of guitar shapes, and this issue we are, here are some more real eye-grabbers, from Westone, another budget-line from MTI, who brought you this column's favorite budget guitar line, Vantage. The Westone Raiders come in one- and two-pickup models, with and without tremolo bridges, and with coil-tapped hum-bucking pickups. But dig those shapes — sort of space-age neo-Explorer, super-streamlined, well-balanced and finished in stunning rainbow metal-fleck sparkle over silver, black, gold or red. Guaranteed to make eyes, as well as ears and fingers, pop, and at popular prices, too — \$345 to \$415 list for the guitars and basses. For more info, write: MTI, 105 Fifth Ave., Garden City Park, NY 11040.



So you play a Fender but to be comfortable on stage under those hot lights you have to wear an Adidas T-shirt? And you'd like something a little more appropriate? Fender has answered your prayers with its new line of ShowClothes. Adorned with Fender, Strat, Rhodes and Rogers logos (you know, as in Fender-Rhodes electric pianos and the Rogers drums that Fender distributes), in hot rock and roll colors and contemporary cuts, these are seriously well-made T-shirts that'll hold their shape and color through innumerable wearings and washings. There are also baseball caps, tour jackets, sweat shirts, golf shirts, sports bags, wristbands and even Fender mugs, not to mention sleeved and sleeveless T-shirts. They're available at your nearest Fender instruments dealer, or write: Logo Promotion, Box 1308, Dept. P, Burbank, CA 91507.



A black and white photograph of Neil Young. He is wearing a light-colored jacket over a dark shirt and is playing a dark electric guitar. He has a beard and is looking towards the camera with a slight smile. The background is dark and out of focus.

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## MY TOWN

(As recorded by Michael Stanley  
Band)

MICHAEL STANLEY

This old town been here long as I  
remember  
This town gonna be here long after  
I'm gone  
East-side, west-side give but don't  
surrender  
They been down but they still rock  
on.

This is my town all right  
Love her, hate her it don't matter  
'Cause I'm gonna stand and fight  
This town is my town  
She got her ups and downs

But love her, hate her it don't matter  
'Cause this is my town.

This old town is where I learned  
about lovin'

This old town is where I learned to  
hate

This town buddy has done its share  
of shoveling

This town taught me that it's never  
too late.

This is my town all right  
Love her, hate her it don't matter  
'Cause I'm gonna stand and fight  
This town is my town  
She got her ups and downs  
But love her, hate her it don't matter  
'Cause this is my town.

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## THE SMILE HAS LEFT YOUR EYES

(As recorded by Asia)

JOHN WETTON

I saw you standing hand in hand  
And now you come to me  
The solitary man  
And I know what it is that made us  
live such ordinary lives  
Where to go, the who to see  
No one could sympathize  
The smile has left your eyes  
The smile has left your eyes.  
And I've become a rolling stone  
I don't know where to go  
Or what to call my own  
But I can see that black horizon  
looming ever close to view  
It's over now it's not my fault  
See how this feels for you  
The smile has left your eyes  
The smile has left your eyes.

But I never thought I'd see you  
standing there with him  
So don't come crawling back to me  
I saw you standing hand in hand  
And now you come to me  
The solitary man  
And I know what it is that made us  
live such ordinary lives  
Where to go, the who to see  
No one could sympathize  
The smile has left your eyes  
Now it's too late you realized  
Now there's no one can sympathize  
Now that the smile has left your eyes  
Now it's too late you realized  
Now there's no one can sympathize  
Now it's too late you realized  
Now that the smile has left your eyes  
The smile has left your eyes.

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## HEART AND SOUL

(As recorded by Huey Lewis and the  
News)

MIKE CHAPMAN  
NICKY CHINN

Four o'clock this morning  
If she should come a calling  
I couldn't dream of turning her  
away.

And if it got hot and hectic  
I know she'd be electric  
I'd let her take her chances with me  
you see  
She gets what she wants.

'Cos she's heart and soul  
She's hot and cold  
She's got it all

Hot lovin' in the night.

Oh can't you see her standing there  
See how she looks  
See how she cares  
I let her steal the night away from  
me.

But nine o'clock this morning  
She left without a warning  
I let her take advantage of me you  
see  
She got what she wanted.

'Cos she's heart and soul  
She's hot and cold  
She's got it all  
Hot lovin' in the night.

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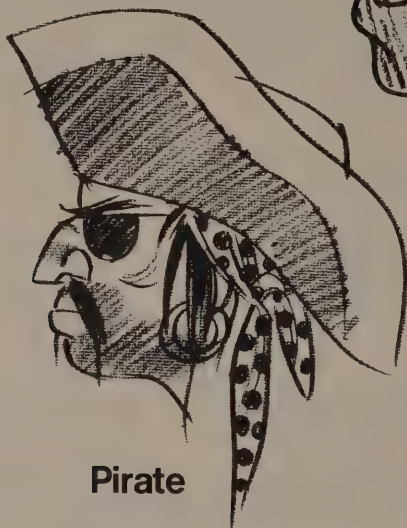
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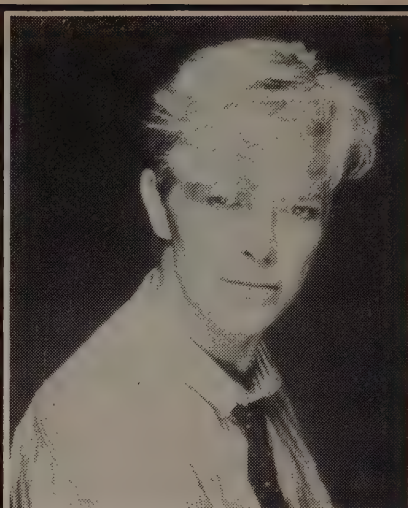
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## MODERN LOVE

(As recorded by David Bowie)

BOWIE

I catch a paper boy  
But things don't really change  
I'm standing in the wind  
But I never wave bye bye  
But I try  
I try.

There's no sign of life  
But it's just the pow'r to charm  
I'm lying in the rain  
But I never wave bye bye  
But I try  
I try.

Never gonna fall for modern love  
Walks beside me modern love  
Walks on by modern love  
Gets me to the church on time  
Church on time terrifies me  
Church on time makes me party  
Church on time puts my trust in God  
and man

God and man no confessions  
God and man no religion  
God and man don't believe in  
modern love.

It's not really work  
It's just the pow'r to charm  
Still standin' in the wind  
But I never wave bye bye  
But I try  
I try.

Never gonna fall for modern love  
Walks beside me modern love  
Walks on by modern love  
Gets me to the church on time  
Church on time terrifies me  
Church on time makes me party  
Church on time puts my trust in God  
and man

God and man no confessions  
God and man no religion  
God and man don't believe in  
modern love.

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# HEAVY METAL GUITAR LESSONS

**M**etal Method guitar lessons were first introduced less than two years ago. Since that time they've reached more than 10,000 guitarists around the world. What started out as a great idea has turned into a revolution.

One of the unique things about the Metal Method course is, it allows you to quickly reach your potential instead of taking years. Each lesson is taught on cassette and fully explained in an accompanying booklet. You don't even need to read music. Just be sure to choose lessons that are for your level of playing experience and they'll teach what you want to learn. If for any reason you're not satisfied, return the lessons within fifteen days for a full refund. Haven't you waited long enough?

I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!  
Craig Steinmetz, Bangor, PA

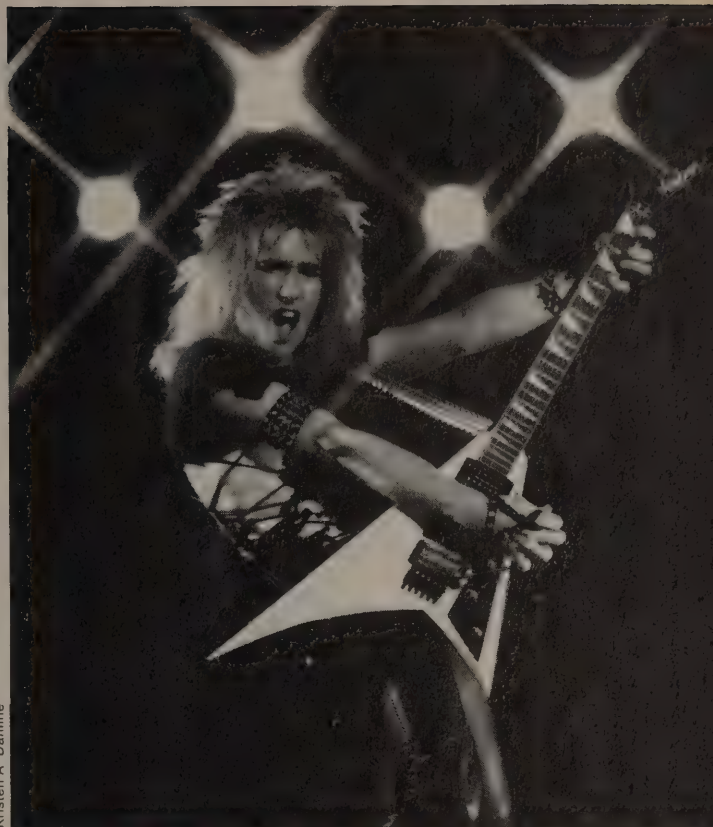
You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!  
Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.  
Robert Williams, Fulton, MO

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.  
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!  
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**Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel! The guitar was designed by Grover Jackson and Randy Rhoads.**

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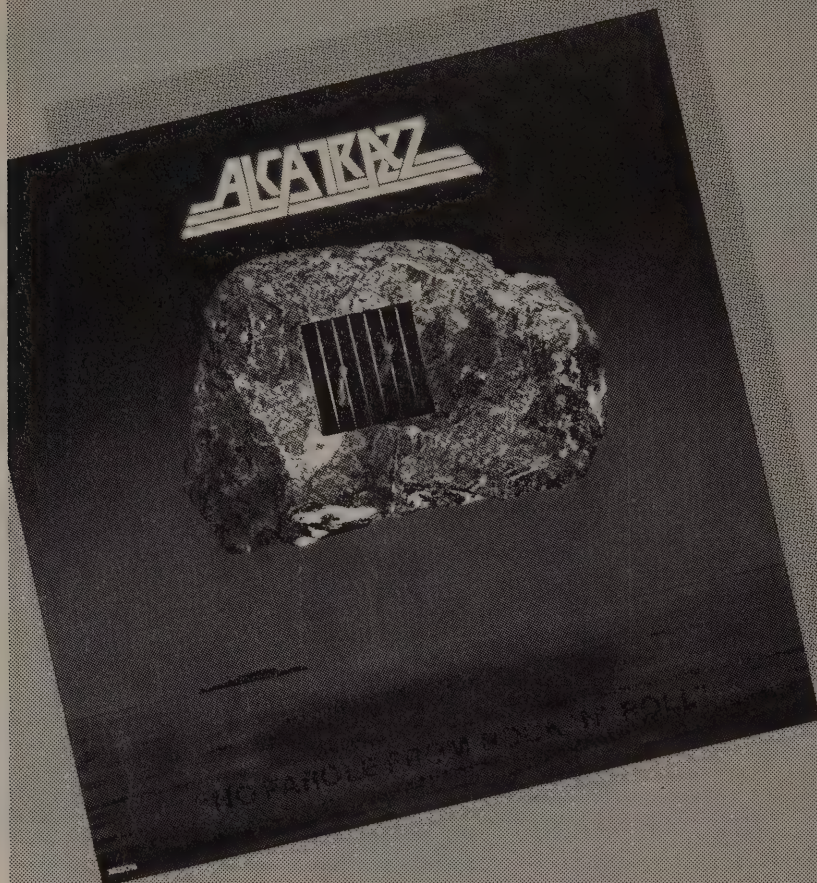
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(As recorded by Def Leppard)

STEVE CLARK  
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JOE ELLIOTT

Lady luck never smiles  
So lend your love to me awhile  
Do with me what you will  
Break the spell  
Take your fill  
On and on we rode the storm  
The flame has died  
And the fire has gone  
Oh this empty bed is a night alone  
I realized that long ago.

Is anybody out there  
Anybody there  
Does anybody wonder  
Anybody care  
Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah f-f-foolin'.

Won't you stay with me awhile  
Close your eyes don't run and hide  
Easy love's no easy ride  
Just wakin' up to what we had  
Could stop good love from goin'  
bad.

Is anybody out there  
Anybody there  
Does anybody wonder  
Anybody care  
Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah f-f-foolin'.

Oh I just gotta know  
If you're really there  
And you really care.

'Cause baby I'm not f-f-f-foolin'  
Ah f-f-foolin'  
F-f-f-foolin'  
Ah I'm not foolin' myself  
I'm not foolin' myself.

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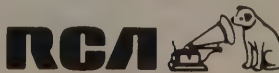
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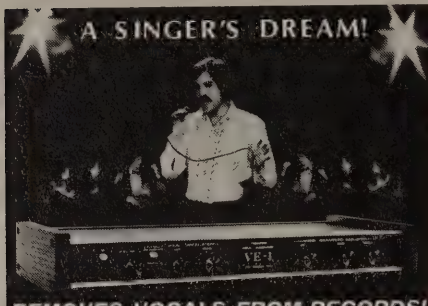
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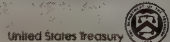
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**LICK IT UP**

*(As recorded by Kiss)*

**PAUL STANLEY  
VINNIE VINCENT**

Yeah, yeah  
Don't wanna wait til you know me  
better  
Let's just be glad for the time  
together  
Life's such a treat and it's time you  
taste it  
There ain't a reason on earth to  
waste it  
It ain't a crime to be good to  
yourself.

Lick it up  
Lick it up  
Oh, oh, oh  
It's only right now  
Lick it up  
Lick it up  
Oh, oh, oh  
Ooh yeah  
Lick it up  
Lick it up  
Oh, oh, oh  
Come on, come on  
Lick it up  
Lick it up  
Oh, oh, oh, oh.

Don't need to wait for an invitation  
You gotta live like you're on vacation  
There's something sweet you can't  
buy with money  
Lick it up  
Lick it up  
It's all you need so believe me honey

It ain't a crime to be good to  
yourself.

Lick it up  
Lick it up  
Oh, oh, oh  
It's only right now  
Lick it up  
Lick it up  
Oh, oh, oh  
Ooh yeah  
Lick it up  
Lick it up  
Oh, oh, oh  
Come on, come on  
Lick it up  
Lick it up  
Oh, oh, oh  
Come on.

It's only right now  
It's only right now  
Ooh yeah  
Ooh yeah  
Yeah, yeah.

Lick it up  
Lick it up  
Oh, oh, oh  
It's only right now  
Lick it up  
Lick it up  
Oh, oh, oh  
Yeah, yeah  
Yeah, yeah  
Lick it up  
Lick it up  
Oh, oh, oh  
Come on, come on  
Lick it up  
Lick it up  
Oh, oh, oh  
Yeah.

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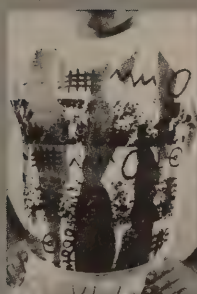
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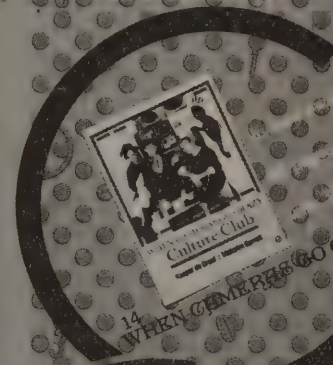
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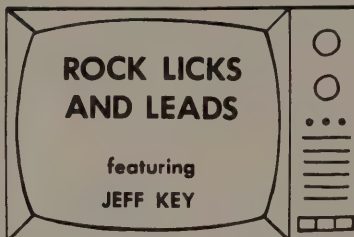
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# CRUMBLIN' DOWN

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP  
GEORGE GREEN

Some people ain't no damn good  
You can't trust 'em you can't love 'em

No good deed goes unpunished  
And I don't mind being their whipping boy  
I've had that pleasure for years and years

No, no I never was a sinner  
Tell me what else can I do

Second best is what you get  
Till you learn to bend the rules  
Time respects no person  
What you lift up must fall  
They're waiting outside  
To claim my crumblin' walls.

Saw my picture in the paper  
Read the news around my face  
And now some people  
Don't want to treat me the same.

When the walls come tumblin' down  
When the walls come crumblin',  
crumblin'

When the walls come tumblin',  
tumbilin', tumbilin', tumbilin' down.

Some people say I'm obnoxious and  
lazy

I'm uneducated  
My opinion means nothin'  
But I know I'm a real good dancer  
Don't need to look over my shoulder  
To see what I'm after  
Everybody's got their problems  
Ain't no new news here  
I'm the same old trouble you've been  
having for years  
Don't confuse the problem with the  
issue girl  
Cause it's perfectly clear.

Just a human desire to have you  
come near

Want to put my arms around you  
Feel your breath in my ear  
You can bend me  
You can break me  
But you better stand clear.

When the walls come tumblin' down  
When the walls come crumblin',  
crumblin'

When the walls come tumblin',  
tumbilin', tumbilin', tumbilin' down.

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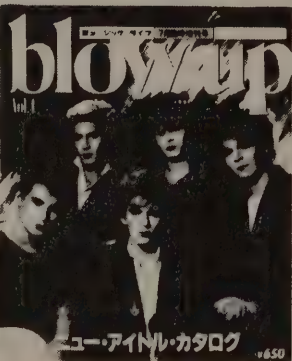
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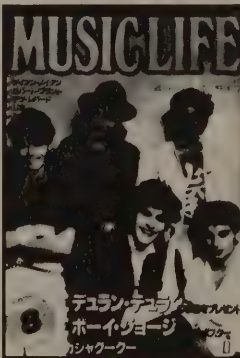
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## ALLIES

(As recorded by Heart)

JONATHAN CAIN

In troubled times  
It's hard to get straight answers  
Between the lines  
That border wrong or right  
The homeland cries  
It struggles with confusion  
But this feelin' still remains  
Like shelter from the rain.

We live on faith  
In the hands of those who guide us  
And tear the page from the fear we  
left behind  
We set the pace in every born  
survivor  
Don't turn the other way  
When I need to hear you say.

Allies  
With our backs against the wall  
I will answer when you call  
And take on the odd's  
For what we believe is true  
Allies  
In a world of too much choice  
I only need your voice  
To tell me you care  
I'll be anywhere for you  
Allies.

We search our heart to justify the  
reason  
And draw the line to meet somewhere  
halfway  
If faith is blind through darkness it  
will guide us  
Cause the spirit still remains  
With the keepers of the flame.

Allies  
With our backs against the wall  
I will answer when you call  
And take on the odd's  
For what we believe is true  
Allies  
In a world of too much choice  
I only need your voice  
To tell me you care  
I'll be anywhere for you  
Allies.

With our backs against the wall  
I will answer when you call  
And take on the odd's  
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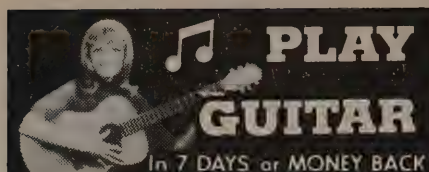
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## CAUGHT IN THE GAME

(As recorded by Survivor)

JIM PETERIK  
FRANKIE SULLIVAN III

You swore you'd never again  
Let yourself be tempted  
Too many times in the past  
When you've opened up your heart  
You've had it broken in pieces  
By too many lies  
Still it's hard to acknowledge the past  
When she flashes those eyes  
Over and over the song skips just as  
the final refrain fades away  
Like fools we are caught in the game.

Caught in the game  
Caught in the game again  
Caught in the game  
Caught in the game.

I swore I'd never again  
Catch myself believin'  
Too many times I've been hurt  
And it makes you hard inside  
But when I saw you in the city tonight  
Was it just imagination  
Or did your eyes burn a little too bright  
For purely conversation  
Over and over the lights flash down  
at the corner arcade swept away  
Like fools we are caught in the game.

Caught in the game  
Caught in the game again  
Caught in the game  
Caught in the game again  
Caught in the game.

Over and over the song skips just as  
the final refrain fades away  
Like fools we are caught in the game.

Caught in the game  
Caught in the game  
Caught in the game  
Caught in the game.

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## IN A BIG COUNTRY

(As recorded by Big Country)

### BIG COUNTRY

I've never seen you look like this  
without a reason  
Another promise fallen through  
another season  
Passes by you.

I never took the smile away from  
anybody's face  
And that's a desperate way to look  
for someone who is still a child.

In a big country  
Dreams stay with you  
Like a lover's voice  
Fires the mountainside  
Stay alive.

I thought that pain and truth were  
things that really mattered  
But you can't stay here with every  
single hope you had shattered.

I'm not expecting to grow flowers in  
a desert  
But I can live and breathe  
And see the sun in Wintertime.

In a big country  
Dreams stay with you  
Like a lover's voice  
Fires the mountainside  
Stay alive.  
(Repeat)

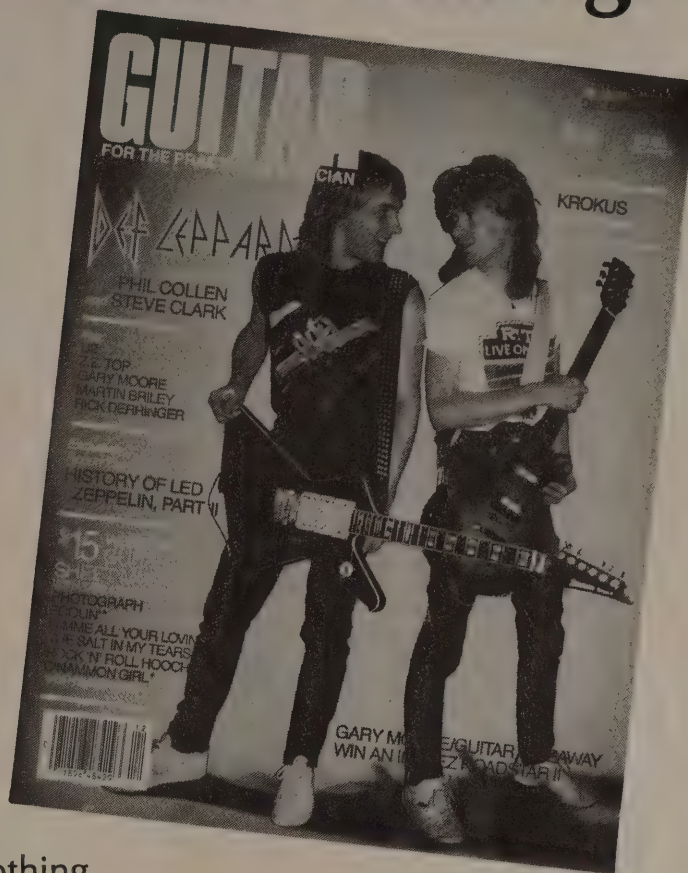
So take that look out of here it  
doesn't fit you  
Because it happened doesn't mean  
you've been discarded  
Pull up your head off the floor come  
up screaming  
Cry out for everything you ever  
might have wanted  
I thought that pain and truth were  
things that really mattered  
But you can't stay here with every  
single hope you had shattered.

I'm not expecting to grow flowers in  
a desert  
But I can live and breathe  
And see the sun in Wintertime.

In a big country  
Dreams stay with you  
Like a lover's voice  
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Stay alive.  
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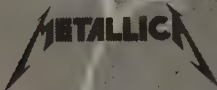
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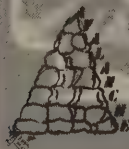
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## METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW  
CARLOS CAVAZO  
FRANKIE BANALI  
TONY CAVAZO

Well I'm an axe grinder, pile driver  
Mama says that I'll never, never  
mind her  
Got no brains, I'm Insane  
Teacher says that I'm one big pain.

I'm like a lazer, 6-string razor  
I've got a mouth like an alligator  
I want it louder more power  
I'm gonna rock until it strikes the  
hour.

Bang yer head  
Metal health'll drive you mad  
Bang yer head  
Metal health'll drive you mad.

Well I'm frustrated, not outdated  
I really wanna be overrated  
I'm a finder and I'm a keeper  
I'm not a loser and I ain't no weeper.

I got the boys to make the noize  
Won't ever let up  
Hope it annoys you  
Join the pack fill the crack  
Well now you're here  
There's no way back.

Bang yer head  
Metal health'll drive you mad  
Bang yer head  
Metal health'll drive you mad.

Metal health will cure you crazy  
Metal health will cure you mad  
Metal health is what we all need  
It's what we oughta have.

Bang yer head  
Wake the dead  
We're all metal mad  
It's all you have  
So bang yer head  
And raise the dead oh yeah  
Metal health  
It drives you mad, mad, mad.

(Repeat chorus)

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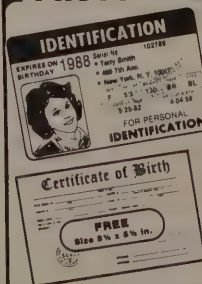
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## UPTOWN GIRL

(As recorded by Billy Joel)

BILLY JOEL

Uptown girl

She's been living in her uptown world

I bet she never had a backstreet guy  
I bet her mama never told her why.

I'm gonna try for an uptown girl  
She's been living in her white bread world

As long as anyone with hot blood can

And now she's looking for a downtown man  
That's what I am.

And when she knows what  
She wants from her time  
And when she wakes up  
And makes up her mind.

She'll see I'm not so tough  
Just because

I'm in love with an uptown girl  
You know I've seen her in her uptown world  
She's getting tired of her high class toys

And all her presents from her uptown boys  
She's got a choice.

Uptown girl

You know I can't afford to buy her pearls

But maybe someday when my ship comes in

She'll understand what kind of guy I've been  
And then I'll win.

And when she's walking  
She's looking so fine  
And when she's talking  
She'll say that she's mine.

She'll say I'm not so tough  
Just because  
I'm in love  
With an uptown girl.

She's been living in her white bread world

As long as anyone with hot blood can

And now she's looking for a downtown man  
That's what I am.

Uptown girl

She's my uptown girl  
You know I'm in love  
With an uptown girl.

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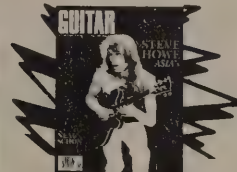
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TEXAS EVENT - A

### IRON MAIDEN



BEAST ON ROAD - Q,A,TP

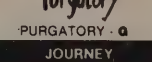


PIECE OF MIND - W

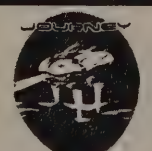


PURGATORY - Q

### IRON MAIDEN



JOURNEY



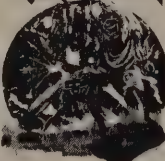
MOTHERSHIP - W,J  
FRONTIERS - W,STS  
ESCAPE - W,J  
CAPTURED - W  
DEPARTURE - W  
ALSO: TS,KC

### IRON MAIDEN



DEVIL BAT - W

### IRON MAIDEN



NUMBER OF THE BEAST - Q,A,STS



KILLERS - Q,A

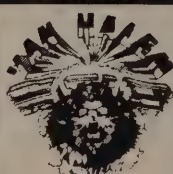


MAIDEN JAPAN - Q,A  
ALSO: P,BS,B,PA,S,TS,  
TAP,KC



MOTLEY CRUE - Q,A

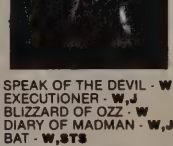
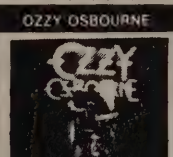
### VAN HALEN



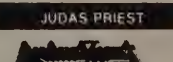
VAN HALEN '82 - Q,A



MEMORIAL WEEKEND '83  
Q,A  
VAN HALEN '81 - Q,A  
ALSO: PH,TP,B,BS,KC

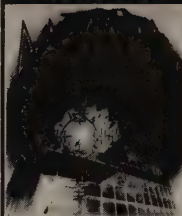


SPEAK OF THE DEVIL - W



SCREAMING FOR VENGEANCE - Q,A,STS  
POINT OF ENTRY - Q,A  
BRITISH STEEL - W,J  
ALSO: P,BS,TP,B,PA,S,  
TS,TAP,KC

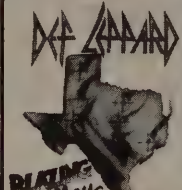
### DEF LEPPARD



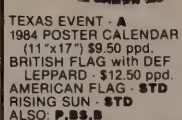
DEF LEPPARD - Q,A



BRITISH FLAG 'STD'



TEXAS EVENT - A



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AMERICAN FLAG - 'STD'  
RISING SUN - 'STD'  
ALSO: P,BS,B



DOUBLE ROBOT - W,STS

### BLACK SABBATH



LIVE EVIL - W

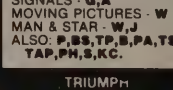
WORLD TOUR - W,J,STS

MOB RULE - TP

ALSO: PH,P



RUSH



SIGNALS - Q,A

MOVING PICTURES - W

MAN & STAR - W,J

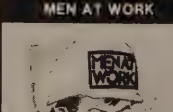
ALSO: P,BS,TP,B,PA,TS,  
TAP,PH,S,KC



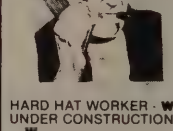
TRIUMPH - W

NEVER SURRENDER - Q,A

ALSO: B,PA,S



MEN AT WORK



HARD HAT WORKER - W

UNDER CONSTRUCTION - W

IT'S A MISTAKE - W

### DURAN DURAN



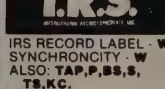
DURAN DURAN - Q,A,  
STD  
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POLICE



FACES - W



I.R.S.

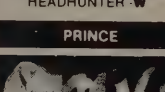
IRS RECORD LABEL - W

SYNCHRONICITY - W

ALSO: TAP,P,BS,S,  
TS,KC



KROKUS



HEADHUNTER - W



PRINCE

PRINCE 1999 - Q

### CULTURE CLUB



CULTURE CLUB - Q,STD

ALSO: P

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SCREAMING HEAD - W,J

DARK SIDE - W,J,STS

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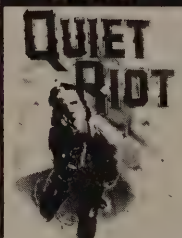
B.O.C.

RUSH

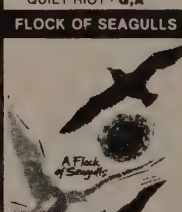
JOURNEY

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QUIET RIOT - Q,A



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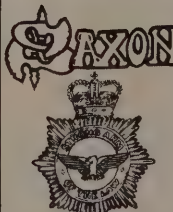
STD

### FASTWAY



FASTWAY - Q,A

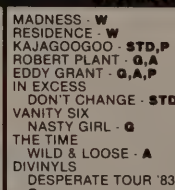
### SAXON



STRONG ARM OF THE LAW - Q,A

ALSO: P,BS,B

### AND MANY, MANY MORE



MADNESS - W

RESIDENCE - W

KAJAGOOGOO - STD,P

ROBERT PLANT - Q,A

EDDY GRANT - Q,A,P

IN EXCESS

DON'T CHANGE - STD

VANITY SIX

NASTY GIRL - Q

THE TIME

WILD & LOOSE - A

DIVINYLS

DESPERATE TOUR '83 - Q

TEARS OF FEARS - W,J

BOW WOW WOW

NORTH AMERICAN

TOUR '83 - STD

THE FIX

REACH THE BEACH - STD

LOVERBOY - Q,A,BS

KINKS - Q,A

MCCARTNEY - Q,A

SCHENKER - Q,A

BILLY SQUIER - Q,A

AC/DC - A,TS

FOR THOSE ABOUT TO ROCK - Q

LED ZEPPELIN - W,P,TAP

REO - W,J,PA,TS,S

STRAY CATS - Q,A

ASIA - Q,A

FOREIGNER - Q,A,TP

THE WHO - Q

WHO 82 TOUR - A

WHO 82 EVENT - A

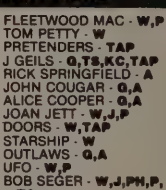
ADAM ANT - P

FRIEND OR FOE - W,J

STS

ABC - Q

BOC (ET) - W,J,PH



FLEETWOOD MAC - W,P

TOM PETTY - W

PRETENDERS - TAP

J GEILS - Q,TS,KC,TAP

RICK SPRINGFIELD - A

JOHN COUGAR - Q,A

ALICE COOPER - Q,A

JOAN JETT - W,J,P

DOORS - W,TAP

STARSHIP - W

OUTLAWS - Q,A

UFO - W,P

BOB SEGER - W,J,PH,P

FA

38 SPECIAL - W,KC,TAP

HENDRIX - W,J,PA,P

RIOT - Q,A,BS

GO GO'S VACATION - W

81 TOUR - Q(S,L,XL)

PENDANTS - W

GEORGE THOROGOOD - Q

AKROSMITH-ROCK IN A

HARD PLACE - W,J

QUEEN - W,J

PAT BENATAR

NERVOUS - W,J

LYNYRD SKYNYRD - P,PH

FREEDBIRD - W,STS

GUN & BASEBALL - W

WHISKEY - W,J

CLASH-KNOW YOUR

RIGHTS - Q,A

SCORPIONS-LOGO - W,J

BLACKOUT - W,J

RAINBOW - P,BS,B,KC

STRAIGHT BETWEEN

THE EYES - Q,A

DIFFICULT TO CURE - Q

HARDCUT 100 - Q,A,P

PARTY TILL YOU DIE - W



# IMPORT ALBUMS



Rating system: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

by Andy Secher

## Baron Rojo, Metalmorfosis

The Spanish masters of metal return with another hard rocking LP filled with enough bone-crushing riffs to disable a moose at 40 paces. Rallying around the guitar rave-ups of brothers Armando and Carlos de Castro, and the action-packed rhythms supplied by bassist Jose Luis Campuzano and drummer Hermes Calabria, Baron Rojo rock with a power and precision that has already made them a top attraction throughout Europe. On such tracks as *Casi Me Mato* and *El Malo* (the LP's lyrics are in Spanish) the band cranks out a wall of metal thunder that will tear apart any unsuspecting stereo speaker. Rating: \*\*\*\*

## Trust, Trust

Thankfully, lyrics have never played that important a role in heavy metal music. Sure, an occasional reference to some perverted sex act or the devil does spice up a song, but for the most part a killer guitar riff is enough to satisfy most headbangers. As was the case with Baron Rojo, Trust choose to forego English lyrics, preferring to dish out their hard rocking sound with a touch of French sophistication. Yet, on such tracks as *Par Compromission*, *Purgatoire* and *Jugement Dernier*, the scope of the band's attack is clearly in focus — these guys just like to rock! Rating: \*\*\*\*

## Overdrive, Metal Attack

Hailing from Sweden, Overdrive seem to have spent many hours listening to the recordings of their British and American hard rock brethren. Drawing on such influences as Scorpions and Judas Priest, band members Pelle Thuresson (vocals), Kjell Jacobsson (guitar), Janne Stark (guitar), Kenth Eriksson (bass) and Kenta Svensson (drums) crank out a high-voltage sound that makes up for an occasional lack of originality with both energy and commitment. Such tracks as *Back On The Hunt* and *The Battle* convey an over-the-top sensibility that most metal freaks will find appealing. Rating: \*\*\*

## Bow Wow, Asian Volcano

As long as we've already hit Spain, France and Sweden, we might as well check out the latest vinyl venture from Japan's top-rated metal band, Bow Wow. *Asian Volcano* is an aptly named collection of smoking rockers that blend classic hard rock attitudes and sounds with a uniquely oriental perspective. On *Rock and Roll Tonight* and *In My Image*, guitarists Mitsuihiro Saito and Kyoji Yamamoto, bassist Kenji Sano and drummer Toshihiro Miimi show that the decade they've spent playing on the rock and roll circuit has been time well spent — they perform with a skill displayed only by bands that have paid their dues. Rating: \*\*\*\*

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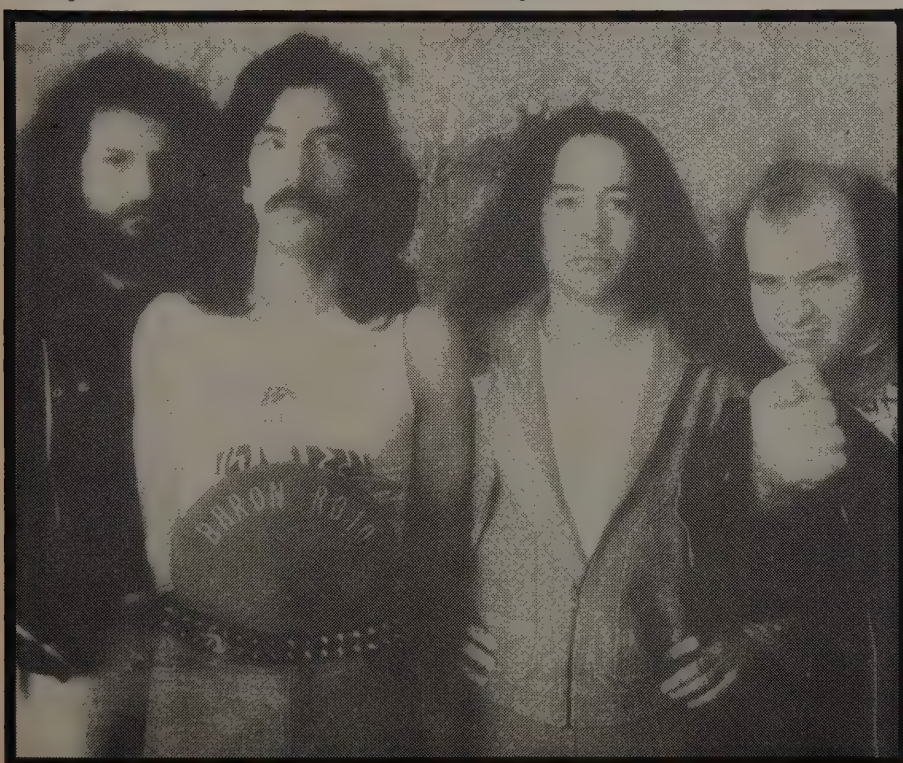
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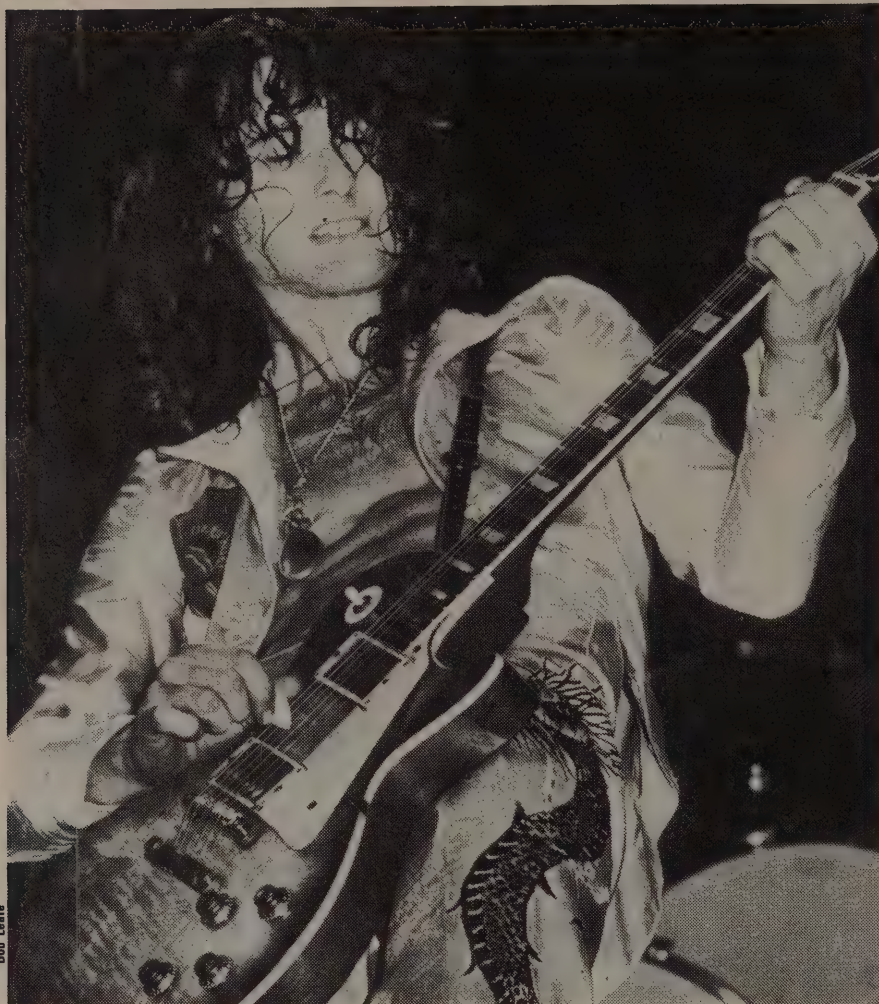


Baron Rojo: Their *Metalmorfosis* can disable a moose at 40 paces.



# Jimmy Page

## a new direction



Bob Lenka

Jimmy Page: his guitar sound helped define the capabilities of the electric guitar.

### **Guitar Great Prepares To Reenter Rock Scene.**

**by Rick Evans**

**I**n the four years since the demise of Led Zeppelin, the legend of Jimmy Page has grown to almost mythical proportions. Although the thin, dark-haired guitarist has remained secluded in his estate on the shores of Loch Ness, his stellar abilities have permanently secured his position as rock's premier heavy metal axe-slinger. Now thankfully, it appears that Page has begun to lift the veil of secrecy that has surrounded his life in recent years, and is preparing to once again enter the rock mainstream.

"Jimmy's been working on a number of musical projects in his own studio," former Zeppelin band-mate Robert Plant stated recently. "He has a wonderful facility there and he seems totally immersed in music. I can't divulge exactly what he's working on, but from what he's told me it sounds very interesting and exciting. It may be a bit of a departure from what fans may expect, but with Jimmy, I'm sure it will be fascinating."

James Patrick Page has always been one of the rock world's most fascinating characters. Born on January 9, 1944 in Heston, Middlesex, England, Page was originally destined to become a graphic artist, but his love for music, as well as his natural talent, convinced his parents to let him try a career as a professional musician. "I had a cheap acoustic guitar, and I started copying the things played by people like James Burton and Scotty Moore," Page said. "I found that to be relatively easy and I began trying to create a style of my own."

He soon started touring with a number of bands, but he was quickly forced to cast aside his desire to go on the road due to the fact that he had contracted glandular fever. Instead, he turned his attentions to the recording studio, where within two years he became the most requested young session guitarist in England. His uncredited playing spiced such historic rock tracks as the Who's *I Can't Explain*, the Kinks' *You Really Got Me* and Them's *Gloria*.

"The studio was a bit limiting, but it was a wonderful learning experience," Page stated a few years ago. "I was brought in contact with a wide assortment of musicians and styles and, naturally, they all had an affect on my playing and outlook."

By 1965, Page's talents were so acclaimed that the leading blues-rock group of the era, the Yardbirds, approached him about replacing Eric Clapton as the band's lead guitarist. Due to his health, as well as the fact that he was earning a small fortune as a session player, Page declined the offer, suggesting that another talented young guitarist, Jeff Beck, be given the job. The Yardbirds were persistent and 18 months later Page finally joined the band, first as bassist, then as co-lead guitarist with Beck.

After a successful two-year stint with the Yardbirds, however, Beck left and the band slowly began to disintegrate, leaving Page alone with nothing but a lucrative tour of Scandinavia staring him in the face. He quickly set about putting together



a "new" Yardbirds, calling in old session friend John Paul Jones (they had first worked together on Donovan's **Hurdy Gurdy Man** LP), to handle the bass chores. At first Page wanted to hire Procol Harum drummer B.J. Wilson and vocalist Terry Reid to round out his new quartet, but due to scheduling plans neither Reid nor Wilson were able to join the group.

Undaunted, Page wandered down to Surrey, England, one evening on the recommendation of Reid, to check out a group called Band of Joy. The act was fronted by a young, bearded singer named Robert Plant, who instantly mesmerized Page with his stage presence and piercing blues wail. "After the show Jimmy just came up to me and introduced himself," Plant recalled. "He asked me if I wanted to be in his new band. I thought about it for a second and said, 'If you take the drummer too, I'll do it.'"

The drummer in question was one John Henry Bonham, a young, barrel-chested skin-beater who, as Plant recalled, "was like a freight train on the drum kit." The new aggregation soon moved into the rehearsal studios where they mixed Yardbirds chestnuts with vintage blues songs such

all its own. I don't know if I fully understand it, but it's there. We all feel it. When we get together, whether it's in the studio or on stage, there's a flow of energy that reaches into your heart. It's a special feeling that I hope goes on forever."

Unfortunately, that special Zeppelin magic came to an unexpected halt with the death of Bonham in 1980. Since then, Plant has resumed a successful solo career, while the band's other major cog, Page, has remained strangely silent. Except for his work on the **Death Wish II** soundtrack, and an occasional guest appearance on stage, Page has seemed content to live the life of a country squire, relaxing on his large estate and working on music when the mood hits him.

Now, however, rumors emanating from London indicate that Page is at last gearing up for a major assault on the rock marketplace. Evidently spurred on by Plant's solo success, Page has been busy at work at his Sol Studios, laying down track after track of what one insider calls "the most amazing things you've ever heard." Not wanting to be limited in his musical scope, Page has been working with a wide variety of musicians, including African tribal drummers and English folk guitar-

ists

Another rumor has Page preparing to venture on the road with Swan Song labelmate Paul Rodgers. While Rodgers will only state "the idea has been discussed," it seems that Page expressed serious interest in doing a European tour with Rodgers, with a possible American tour to follow. "Jimmy's a friend and we talk quite often," Rodgers said. "But I'm not counting on him to be part of a band. I'd welcome his contributions, and I wouldn't rule out the possibility of him showing up at a few of the gigs, but Jimmy enjoys being somewhat unpredictable."

Whatever his future may hold, it seems certain that Jimmy Page's period of seclusion is near its end, and that rock fans can once again anticipate what one British rock journalist called "the sweetest guitar sound in the world." Whether his reemergence takes the form of a solo album, or merely touring as "special guest" with another artist, the return of James Patrick Page is one event that rock fans can count on. "I'm looking forward to playing in public again," he said. "Music is so much a part of me that when I don't play I feel part of my life is missing. I want to get that part of my life back." □

## "I want to get the musical part of my life back."

as *As Long As I Have You* (the first number the band ever practiced.) After rejecting such names as the Whoopee Cushion and the Mad Dogs, they chose Led Zeppelin because, as Page recalled, "it fit the bill perfectly."

"We were sitting there kicking around group names," he said. "I suddenly remembered a name which Keith Moon had come up with some months earlier. We realized that the name really wasn't as important as the music, but we liked the name Led Zeppelin. Actually, we could have called ourselves the Vegetables or the Potatoes. Led Zeppelin had something to do with the expression about a bad joke going over like a lead balloon. It's a variation on that."

Needless to say, over the next decade Led Zeppelin proved that they were certainly more than a "bad joke." Their albums and concert spectacles became the standard against which every other hard rock band was, and still is measured. Such classic tunes as *Stairway To Heaven*, *Kashmir* and *Whole Lotta Love* introduced the heavy metal form to rock audiences around the world, while instantly turning Page, Plant, Bonham and Jones into the biggest stars in the rock galaxy.

"Led Zeppelin is a magical entity," Page said at the tail end of the band's existence. "There's a magical quality to what we do that seems to have a life



Chris Walter

"I'm looking forward to playing in public again."





Saga: "We're not one of those bands that set out trying to copy some other group that had already been successful."

# SAGA *an epic tale*

Canadian Rockers Strive For International Fame.

by Andy Secher

Few bands in rock and roll are more aptly named than Saga. Over the last five years this hard rocking Canadian quintet has experienced enough career ups and downs to fill even the most epic of narratives. "It has been an unusual career — but it's been very entertaining as well," the group's bassist Jim Crichton explained with a smile. "We've gone through times when we were on the brink of throwing in the towel,

and more recently, we've gone through a period where we've had a lot of success. That's the one thing you can count on in the music business — that you can't count on anything."

Perhaps Crichton's cautious attitude stems from the fact that Saga has only started to see the "up" end of the career spectrum over the last 15 months. Prior to that they languished as just another Canadian hard rock band whose albums had been released in Europe and North of the border, while never even reaching Stateside record stores. Then last year, with the release of

**Worlds Apart**, Saga's luck began to change. Spurred on by the success of the singles *On The Loose* and *Wind Him Up*, the album rocketed up the charts and established Saga as a leading contender in the hard rock sweepstakes.

"I can't say that we were really surprised by the success of **Worlds Apart**," Crichton said. "Our reaction was more, 'Hey, that's great.' We knew the material was strong, and that if people would give us a listen they'd enjoy what they heard. The only thing we questioned was whether they'd get the chance to hear it. The radio stations had begun playing a lot of newer music, and even though we use a lot of keyboards, we were cast in with most of the standard hard rock/heavy metal bands. Luckily, our video for *On The Loose* started to happen on MTV, and people became aware of us. The rest, you could say, is history."

That history has begun to repeat itself with the success of Saga's latest album, **Heads Or Tales**. Utilizing a similar marketing strategy to the one used for promoting **Worlds Apart**, the band has produced a number of videos to support the album, the first of which, *The Flyer*, has proven to be one of the most requested videos on MTV over the last few months.

"That song lent itself very well to a video concept," Crichton said. "In fact, when we were writing it, we could picture what we'd like to do in the accompanying video. We haven't reached the point where we write songs with videos in mind, but going by the success we've had recently, we'd be silly not to consider the visual impact of a number while we're writing and recording it. But," he added quickly, "we're still first and foremost a rock and roll band."

On **Heads Or Tales**, Crichton, vocalist Michael Sadler, keyboardist Jim Gilmour, guitarist Ian Crichton and drummer Steve Negus give ample evidence as to why their eclectic, electric sound has won praise from virtually every corner of the rock world. Such tracks as *Cat Walk*, *The Writing* and *Scratching the Surface* brim with pulsating keyboards and crackling guitars, providing Saga with a sound that Crichton described as "very unique."

"Our style has just evolved naturally," he added. "We're not one of those bands that set out trying to copy some other group that had already been successful. Most people, when they hear that we're from Canada, naturally assume that we sound like Rush or Loverboy — nothing could be further from the truth. While we're all rock and roll bands, our sound is very different from anyone else's. All I hope is that we can enjoy the kind of success those other groups have had."

**Heads Or Tales** is a special album for Saga for a number of reasons — one of which is that it is the band's first LP to receive simultaneous worldwide distribution. Even the highly successful **Worlds Apart** appeared in Europe two months in advance of its American release. In fact, the band feared that the delay between their European LPs would be so great that they released a special live album there a few months back.

"That album will probably never come out in America," Sadler said. "That was recorded specifically for Europe where they've known about us a lot longer than they have in the States. We'd love to do a live album for release here, but we'll wait a little while for that. One thing our career has taught me is never to hurry things — let everything develop at its own speed." □



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Girlschool (left to right): Denise Dufort, Gil Weston, Kelly Johnson, Kim McAuliffe



## Heavy Metal's High Priestesses Roar Into Action.

— by Andy Secher —

The pretext that women can play heavy metal is virtually incomprehensible to most male rock and rollers. "I can't really imagine any woman being able to play that kind of music," said Kiss' Paul Stanley. "They don't have the balls." Stanley's sentiments are shared by Ozzy Osbourne who stated "Women should stick to things they know how to do."

To the four young ladies who comprise Girlschool, such antiquated attitudes are both outrageous and hilarious. "We don't have to take a back seat to anybody when it comes to playing rock and roll," the band's guitarist Kim McAuliffe said with a smile as she relaxed in her London home. "Thankfully, most of those attitudes have been put to rest. We've been able to let our music do the talking for us. If anyone listens to one of our records and doesn't think we rock hard enough, they'd better check their hearing."

It's been a long, uphill climb for McAuliffe and cohorts Kelly Johnson (vocals/guitar), Denise Dufort (drums) and Gil Weston (bass), one that has seen them continually face opposition that's viewed female metalists as creatures as alien as E.T. The band's raw,

raunchy approach, however, has slowly won over thousands of converts on both sides of the Atlantic, securing Girlschool's position as rock's premier female hard rock band.

"We've actually started a trend," McAuliffe said. "Now there are bands like Rock Goddess

who are playing music similar to ours. I would imagine there will be many more to follow. As far as we're concerned, the more the merrier. We love Rock Goddess — in fact we used to practice in the garage of one of their fathers. Saying that all female rock bands



sound alike is like saying that all male bands sound the same. That's ludicrous. Our musical personality is fairly well established now — especially on the new album."

The album in question, **Play Dirty**, goes far in establishing Girlschool's position as one of the world's top metal attractions. Such cuts as *Running For Cover*, *Rock Me*, *Shack Me* and *High & Dry* make most male metal efforts pale in comparison, with layer upon layer of sound virtually assaulting the listener with its hard rocking appeal.

"This record may be a little more commercial than anything we've done in the past," McAuliffe said. "At the same time, however, it's the heaviest album we've ever done. It's strange the way things turned out. We put some keyboards on a couple of the tracks in order to give them a more polished sound, yet the finished songs were as rocking as anything we've ever done. A lot of that is due to our producers — Jim Lea and Noddy Holder of Slade. They helped us get a sound that's very representative of what we want."

The way that Lea and Holder ended up as the producer of **Play Dirty** is a story unto itself. Originally, the girls had expressed interest in having Rainbow's Roger Glover twist the knobs for their LP, but due to Glover's commitment to his own band, that arrangement fell through. Then, after a series of noted producers failed to meet Girlschool's specifications, the names of Lea and Holder were introduced by the girl's manager.

"We loved the idea right from the start," Kim stated. "We've all been big fans of Slade for a long, long time and working with Jim and Noddy was just great. We originally did one song with them (*High & Dry*) that they had written for us. Since that turned out so well, we decided to try doing the whole album together. They really got the best out of us — they're as responsible as we are for making this album the best of our career."

While Girlschool is just beginning to receive international acclaim, their history actually dates back to 1977 when a band called Painted Lady (which featured McAuliffe, original bassist Enid Williams and future Go-Go's member, Kathy Valentine), began gigging on the English club circuit. By mid-1978 Valentine had split and Johnson and Dufort had come aboard, with the group changing their name to Girlschool. As Kelly Johnson recalled, the band's early days were far from easy.

"We played every fleabag in Britain," the blonde guitarist said. "I think that some promoters made it extra hard on us just because we were women. A lot of them just didn't know how to react when four women lugged in their equipment, set it up and started cranking out rock and roll. I shouldn't condemn all promoters, because some of them were actually quite helpful. But I must say that virtually everything we've accomplished has been because of our own determination and hard work."

"Those early days prepared us for anything," McAuliffe added. "We had to put up with harassment and being treated with less than proper respect. A lot of the guys felt a little threatened by us. But everything turned out very well. Those rough times toughened us mentally and convinced us that we had the determination to stick with rock and roll no matter what happened."

Things began to pick up for the band with the release of their first single, *Take It All Away*, which appeared on the tiny independent City Records label in late 1978. On the strength of that cut, the band came to the attention of Bronze Records, which signed Girlschool and put them on the road supporting another label act, Motorhead. The audience's reaction was so immediate and strong that the band was soon hustled into the recording studio to work on their debut album, **Demolition**. While the album was never released in America, it quickly shot into the British top 30, propelling the girls into their first headlining European tour.

"That was one of the most exciting times for us," Johnson said. "We still had the clubs fresh in our minds, and there we were headlining in auditoriums throughout Europe. It was a time when we went around pinching one another all day long. We couldn't believe how lucky we were. But we knew we had to make the most of the opportunity, and we did."

Upon returning to England, the band was confronted with Girlschoolmania, with a variety of British rock magazines heaping awards upon them. Their popularity increased when they renewed their acquaintance with Motorhead by recording an EP titled **St. Valentine's Massacre**, which appropriately was released on February 14. "It was great working with Lemmy and the boys again," Johnson said. "That EP was done for fun, and the response it received was very gratifying."

By early 1981, Girlschool's assault on America began. In conjunction with the release of the band's second British LP, **Hit And Run**, an album of the same name was released in the States, combining the best tracks from the band's first two albums.

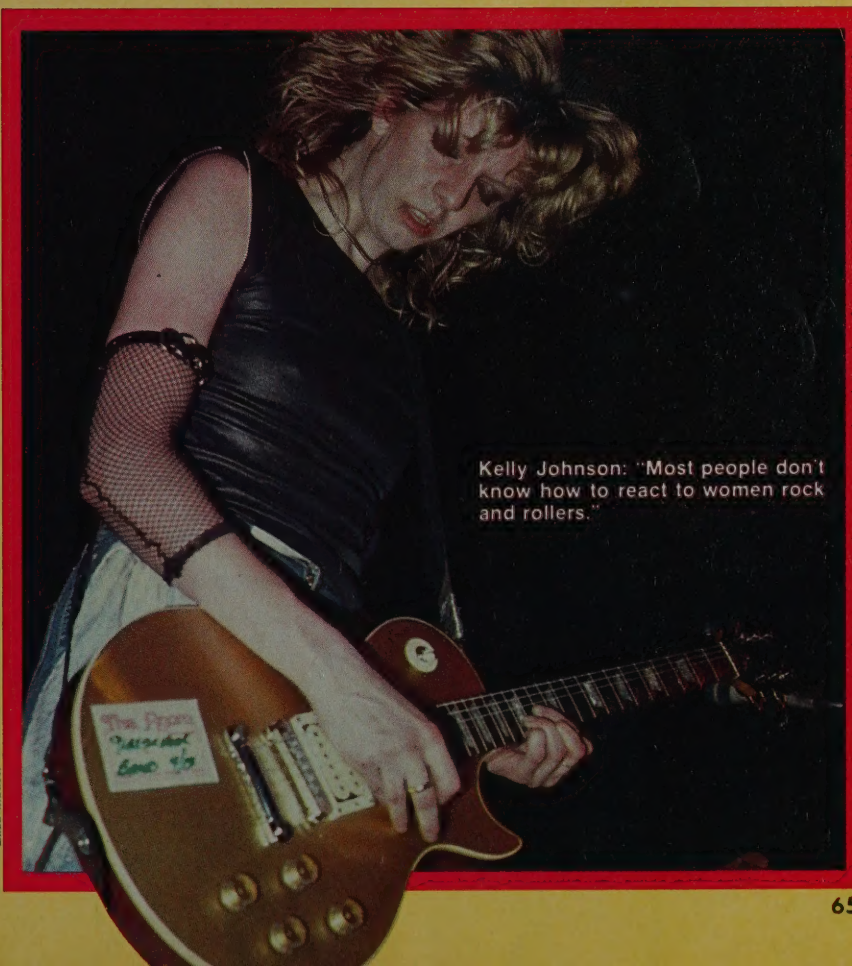
Despite the fact that the LP failed to generate that much Stateside excitement, it provided Girlschool with a springboard to launch their first American tour.

"That first tour of the states was rather eye-opening," Johnson said. "We couldn't believe how big the country was. It seemed like you could go on the road forever and never play the same place twice. That tour inspired us to really put a lot of effort into our next album."

That album, **Screaming Blue Murder**, rocketed to the top of the British charts, while proving to be the band's most successful American release to date. On such tracks as *Don't Call It Love* and their hard driving rendition of the Stones' *Live With Me*, Girlschool exhibited a raw metal urgency that made headbangers around the globe take notice.

"That album was a lot raunchier than the new one is," McAuliffe said. "We just went into the studio and cranked the record out. We let all the energy and excitement that we had stored up from touring just come to the surface. That's something we've tried to confine a little bit on **Play Dirty**."

On their latest LP, the girls have managed to smooth some of the rough edges off their sound while creating music that packs the wallop of a Larry Holmes right cross. "This is unquestionably our best album," Kim explained. "It's diversified, yet it's undeniably Girlschool. We even kept up our tradition of doing cover tunes by recording the old Marc Bolan number, *20th Century Boy*. Hopefully this is the album that will take us over the top in America," she added with a smile. "Maybe now everyone will realize that Girlschool is a great rock and roll band, not just a great female band. That's not too much to ask for." □



Kelly Johnson: "Most people don't know how to react to women rock and rollers."

Linda Matlow



# Caught in the act

by Andy Secher

## THE 23rd READING FESTIVAL

**T**he 23rd, and final Reading Rock Festival was a strange amalgam of old and new, of established stars and young upstarts, all willing to share the spotlight for three days of rock and roll excitement. The Reading Festival has long been England's most prestigious rock music event, with such luminaries as AC/DC, Whitesnake and the Michael Schenker Group heading the fest in years past. This year's festival lived up to past reputation, providing the 30,000 headbangers who attended with enough music and memories to last a lifetime.

Utilizing two huge stages which allowed one band to set up their gear while another act performed, Reading went off

like clockwork. The fest began at noon each day and continued until the afternoon heat had been replaced by the chill of night. Unlike American festivals, where the audience is often handled like cattle being led to the slaughterhouse, the crowd at Reading was treated to an event where food, toilets and good music were all readily accessible.

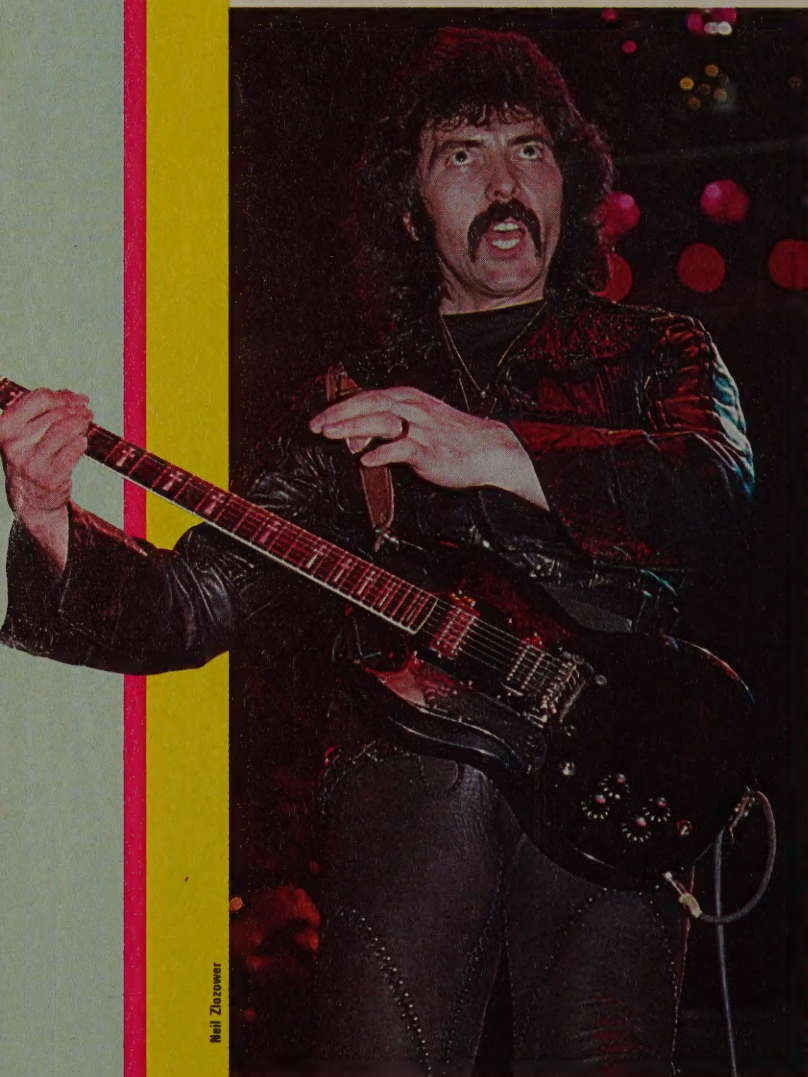
The festival's first day was a mixture of heavy metal and new wave, with glitter bands like Hanoi Rocks warming up the audience for the day's headliner, the Stranglers. The black-clad rockers were met by lukewarm audience response (most of those present had unquestionably come to bang their heads). In fact, a barrage of thrown bottles forced the Stranglers to temporarily stop their set.

Reading's second day, featuring such mega-watt merchants as Anvil, Mama's Boys and headliners Black Sabbath was much more of an "up." Day highlights included a stirring set of guitar histrionics by Stevie Ray Vaughan and Double Trouble, and an inspired performance by progressive rockers Marillion. Vaughan's set, which paid elaborate tribute to Jimi Hendrix, stirred the rowdy audience to their feet. Later, as he relaxed in his dressing trailer, Stevie said "British crowds just seem to love guitar players. I knew we'd get along great with them."

Unquestionably, the most eagerly anticipated event of the festival was Black Sabbath's first British gig with new vocalist Ian Gillan. Hitting the stage amid billowing smoke clouds, the band tore into a 90-minute set that mixed old favorites like *Paranoid* with new songs such as *Disturbing The Priest*. While Gillan's voice seemed weak and strained at times (a fact which he would later explain as being due to "inhaling too much fucking dry ice"), guitarist Tony Iommi, bassist Geezer Butler and new drummer Bev Bevan played with such passion and energy that weaknesses were quickly overlooked by the fanatical crowd.

Sabbath's set ended in a surprising fashion: as they returned for their encore, they began laying down the heavy riffs of the old Deep Purple chestnut, *Smoke On The Water*. Iommi later explained the band's reason for including the number: "It was something we all wanted to do. Ian's been great at adapting to our songs, so we figured why shouldn't we try out one of his? *Smoke On The Water* is a great song, and Ian's associated so closely with it that it wouldn't be a performance of his if we hadn't played it."

Following Sabbath's rousing performance, Reading's third day proved to be something of a disappointment. Featuring such acts as Steve Harley and Cockney Rebel, and Ten Years After, Reading's final day seemed to lack the pacing and fire that had distinguished day two. It wasn't until the day's top-billed act, Thin Lizzy, hit the stage for their "farewell" performance, that the day reached an emotional pinnacle. With bassist/vocalist Phil Lynott visibly touched by the crowd's frenzied response, the band tore into a classic Lizzy set, working through such numbers as *Thunder And Lightning* and, of course, *The Boys Are Back In Town*. Later, Lynott explained why Lizzy is breaking up. "It's just time for us," he said in his heavy brogue. "There are new projects and new dreams to pursue. This Reading show will always hold a special place in our hearts. It's a wonderful way to say goodbye." □



Neil Zlozower

Black Sabbath's Tony Iommi.



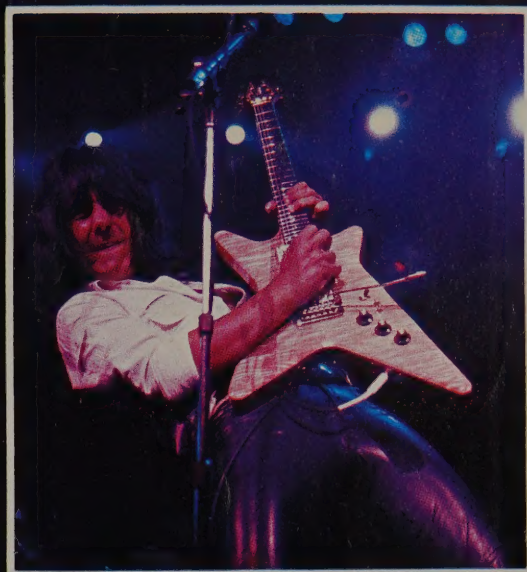
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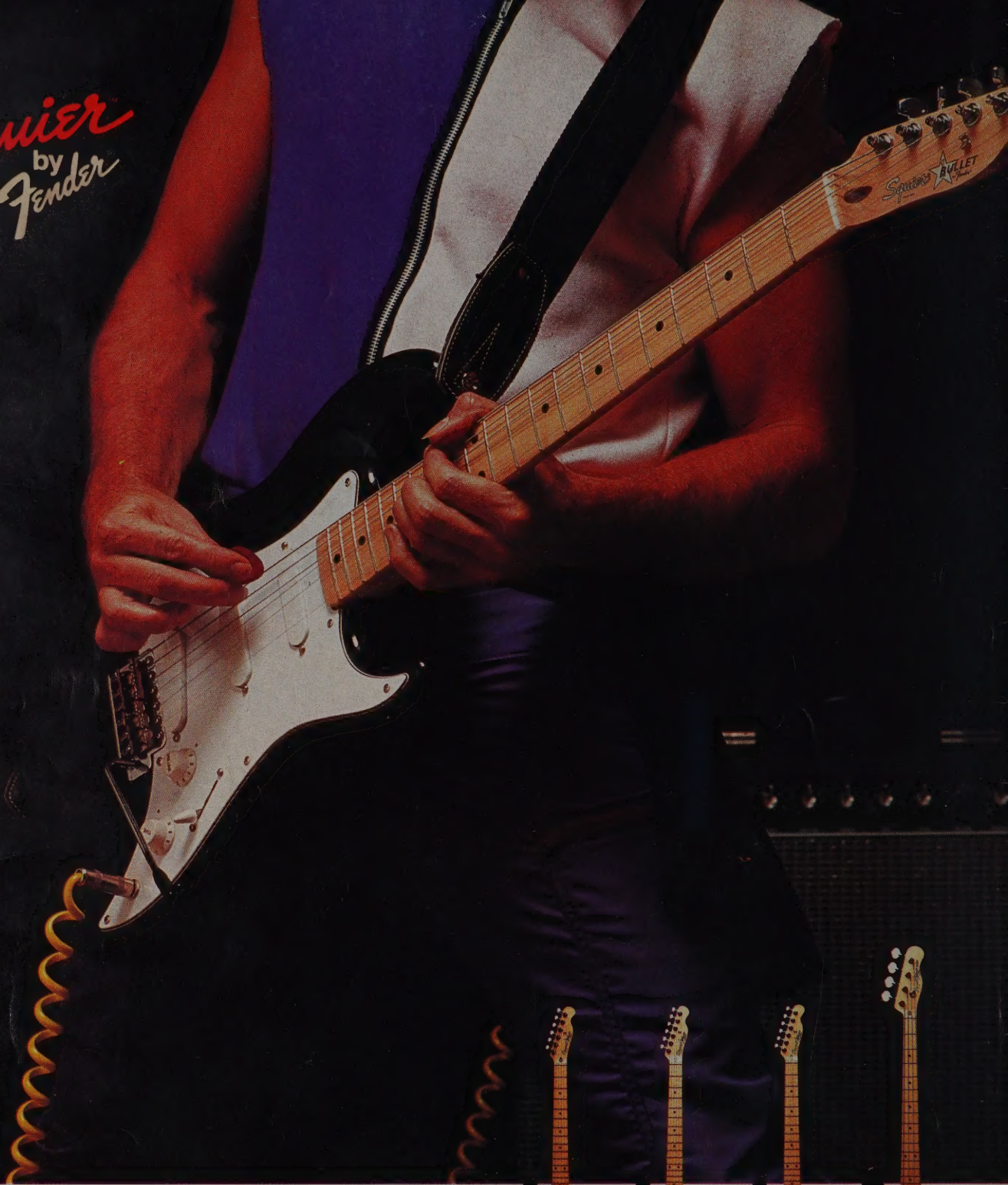
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